

Extra Number I

RIVERSIDE LITERATURE SERIES

HOW TO TEACH ENGLISH CLASSICS

SUGGESTIONS FOR STUDY,
QUESTIONS, COMMENTS,
AND COMPOSITION
ASSIGNMENTS

BY
CHARLES SWAIN THOMAS



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The Riverside Literature Series

HOW TO TEACH ENGLISH CLASSICS

SUGGESTIONS FOR STUDY, QUESTIONS,
COMMENTS, AND COMPOSITION ASSIGNMENTS
ON THE BOOKS FOR CAREFUL STUDY ON THE LIST OF
COLLEGE ENTRANCE REQUIREMENTS

BY

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PREFACE

THIS book has been prepared with the idea of affording general and specific aid to the teacher and to the student of English literature. The general notion of teaching literature is set forth in the Introduction. The suggestive questions and comments which bear directly upon the chosen literary selections, illustrate the method whereby this general notion may be concretely applied. It is believed that a close following of these suggestions will supply the various points of view necessary to a sympathetic appreciation of any of the literary selections now taught in secondary schools. A large list of theme assignments for each of the selected classics is appended to the questions and comments. For the convenience of those who are seeking practical aid in the selection and arrangement of work in the high school, a general course in Secondary English is suggestively offered.

The page references throughout the volume are to the Riverside Literature Series, published by Houghton Mifflin Company.

CHARLES SWAIN THOMAS.

WEST NEWTON, MASS.,
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INTRODUCTION

ESSENTIAL PRINCIPLES IN TEACHING ENGLISH¹

THE problem of teaching English literature to pupils in the secondary schools is not to be considered an easy task. To approach the work with the misconception that it need be fraught with little effort or anxiety is a sure method of steering directly toward disaster. But to say that it is difficult, and to urge that it demands painstaking labor, is not to stigmatize it. Rather because of these inherent hindrances we can assert that it is supremely interesting, and that the task can be made to yield genuine pleasure and constant enlightenment. To discuss in a general way how joyful and intelligent interest may be made to pervade the difficult task of teaching English literature to pupils of high-school age is the object of this Introduction. This discussion will be adequate only when, together, we have answered the general query, "What are the essential principles which should guide instruction in English literature?" To this query there are two general replies, and each reply will allow detailed comment.

I. The pupil must be made to apprehend the objective meaning of the message.

II. He must be made to comprehend the subjective meaning of the message.

In saying that the pupil must be made to apprehend the objective significance of the message, I mean simply and solely that he must understand the message of the text; he must see what facts the writer is trying to impart; he must translate into mental concepts these arbitrary signs which we call words.

¹ The substance of this Introduction, with only slight changes in phrasing, was embodied in a paper read before the English Round Table of the National Education Association at its meeting in Boston, in July, 1910.

"But this," the inexperienced teacher may say, "why, this is easy; the pupil can pronounce these words, and if he can pronounce them, surely the words instinctively carry with their pronunciation the intended meaning!" But could that inexperienced teacher have a photograph of the mental picture which a selected bit of literature has imprinted upon the several minds in the pupils before him, he would be appalled. And the most appalling feature of the situation would not be the array of false concepts, but it would be the array of hazy concepts; or, in many cases, the absolute lack of any concept whatever. Let us play a little longer with this photographic trope. This inexperienced teacher of literature is much like the very amateur photographer. Our neophyte artist has read his book of instructions carefully; he now thinks he knows the mechanism of his instrument, and he takes it out into the landscape, sets up his tripod, and fires his several shots. Everything apparently works well, and he goes to his dark room in high expectancy. He thinks he knows what each plate will reveal. He eagerly anticipates the beautiful cloud effects in plate number *one*; the lights and shadows that the willows cast in beautiful intermingling over the brooklet in plate number *two*; and the splendid contour of the tree-bestrewn and rock-laden mountain in plate number *three*. But, alas, under the weird light of his ruby lamp the new chemicals in their dish of shining japan reveal no such æsthetic delights. The outlines refuse to stand out in bold relief; rude blotches mar the cumulus clouds; the willows are covered with spiteful air-globules of varied diameters; the mountain is a dismal dead blank. And the ambitious artist, when he leaves the dark room, goes sadly to the library, picks up his Coleridge, and wearily sits down to read that splendid definition of dejection:—

A grief without a pang, void, dark, and drear,
 A stifled, drowsy, unimpassioned grief,
 Which finds no natural outlet, no relief,
 In word, or sigh, or tear.

Our photographic figure, however, does not walk on all fours. The tyro in English teaching is not so effectively saddened; for he, working with sensitive minds rather than with sensitive plates, has no such positive and enlightening way of knowing of his failure. Accordingly he is too often content to go ahead, until finally by some hook or crook he is rudely shaken into the conviction that by his inane teaching the pupils are having all their literary nerves devitalized. Instead of these neurones being set a-tingle by the suggested color-concepts falling on fair Madeline's fair breast in the crypt of the moonlit church — instead of a brilliant re-creating of the notes of the pealing organ and the full-voiced choir which dissolved the devotee of melancholy into ecstasies and brought all heaven before his eyes — instead of these highly desirable and complacently assumed conceptions, we have, alas, a dim and misty grayness shadowing all. Not in every case, let me hasten to say. We who have taught have had the exquisite pleasure of hearing the voice tremble and of seeing the eye glisten its appreciation of sensitive effects, and in those moments we have thanked the gods — and not amiss — that they had allowed us to play a part in leading a young companion to a plane where his horizon of beauty was suddenly and richly expanded, and then at a glance toward the stolid and the unaroused, our thanks retreat to seek the ebon shades of a dark Cimmerian desert.

But merely to point out defects in teaching is not to eradicate them. The physician after he has made his diagnosis must try to effect a cure. What, we may ask, is the cure for frowsy habits of reading? How can the amateur teacher of English become a professional expert?

The teacher must first convince his slipshod readers that their reading is slipshod. He must make them realize that true reading involves the re-creation in the reader's mind and heart of the essential concepts and the essential emotions which dictated the master's writing. The mere mechanical pronunciation of words as an end in itself the true reader will gradually learn to spurn; the revisualizing

of concepts and the revitalizing of emotions he will learn instinctively to demand. Along with this will come the conviction that literature cannot be effectively studied while the pupil reclines on a soporific couch, or lolls luxuriously in a Morris chair. For most of us the study of literature demands the posture of a straight-backed stool. But what specific pedagogical effort will establish the conviction that words must be vitalized, that sentences and paragraphs must be transfused with the glory and the strength of imagination?

As a mere device try this: Read to your pupils — or have the pupils read to themselves — a stanza of poetry, or a paragraph of prose; then immediately demand that books be closed. Open a fusilade of questions, What pictures, class, have you in your mind? What senses are appealed to? Sight? Sound? Feeling? Odor? Taste? Is there any sensation of movement? Is this upward? Downward? Straight forward? Crooked? Zigzag? Winding? Are there any words which refuse to yield a definite meaning? If so, why? What is the strongest appeal made to your imagination?

Let us take a concrete case from the *Passing of Arthur* and see what sort of questions and comments will create concepts, vivify language, and arouse emotions.

Then saw they how there hove a dusky barge,
 Dark as a funeral scarf from stem to stern,
 Beneath them; and descending they were ware
 That all the decks were dense with stately forms,
 Black-stoled, black-hooded, like a dream — by these
 Three queens with crowns of gold — and from them rose
 A cry that shiver'd to the tingling stars,
 And, as it were one voice, an agony
 Of lamentation, like a wind that shrills
 All night in a waste land, where no one comes,
 Or hath come, since the making of the world.

Then murmur'd Arthur, "Place me in the barge,"
 So to the barge they came. There those three queens
 Put forth their hands, and took the King, and wept.
 But she that rose the tallest of them all
 And fairest laid his head upon her lap,

And loosed the shatter'd casque, and chafed his hands,
And call'd him by his name, complaining loud,
And dropping bitter tears against a brow
Striped with dark blood ; for all his face was white
And colorless, and like the wither'd moon
Smote by the fresh beam of the springing east ;
And all his greaves and cuisses dash'd with drops
Of onset ; and the light and lustrous curls —
That made his forehead like a rising sun
High from the dais-throne — were parch'd with dust,
Or, clotted into points and hanging loose,
Mixt with the knightly growth that fringed his lips.
So like a shatter'd column lay the King ;
Not like that Arthur who, with lance in rest,
From spur to plume a star of tournament,
Shot thro' the lists at Camelot, and charged
Before the eyes of ladies and of kings.¹

Immediately after the passage is read let all books be closed. Some pupil may first be called upon to describe the picture which was in Tennyson's mind. Omitted details may then be supplied by the class. Or perhaps the teacher will prefer to test the pupils by asking questions that will at once bring out certain details, — such, for example, as the following, — many of them extremely simple: —

What color is the barge ? Where are Arthur and Bedivere when the barge comes up ? What is your idea of these "black-stoled, black-hooded" figures ? What gender are they ? What is the significance of the phrase "like a dream" ? What is the antecedent of *them* in the phrase, "and from them rose a cry" ? Can your imagination recreate this sound ? Concentrate your mind on the phrase, "shiver'd to the tingling stars." Read the next lines carefully and see if your idea of the cry is changed. How do you imagine Arthur is taken to the barge ? Why did the queens weep ? How do you suppose the casque was unloosed ? What senses are appealed to in the expression, "and chafed his hands" ? Why is the epithet "dark" used to describe the blood ? Why not *bright* ? What simile helps to intensify our conception of the whiteness of

¹ Tennyson's *Poetical Works*, Cambridge Edition, p. 448, lines 361-393.

Arthur's face? "And all his greaves and cuisses dash'd with drops of onset" — explain each detail in the sentence after imagining the whole. How did the "light and lustrous curls" make his forehead like a rising sun high from the dais-throne? Get the full significance of the words "clotted into points." Do you know the meaning of the expression, "lance in rest"? Study the contrast between the appearance of Arthur as he lies upon the barge and as he formerly appeared in the tournaments. Now re-read the passage. Doesn't it seem more definite, more vivid, more pulsating than it did on first reading? Do the details not stand out in clearer outline? Don't you see the figures as definite personalities? Don't you hear the sounds which rang in Tennyson's ears when he wrote the passage?

You will from these questions readily perceive that the design is to generate in the mind of the reader the essential picture which was in the poet's mind. In other words, the questions emphasize the value of re-creating the sensory image — the concrete images which appeal to the five senses.

Now we must remember that the concrete image is the basis of all sensory imagery, for sensory imagery means simply and solely the concrete impressions that strike the senses, — sight, hearing, feeling, smell, and taste. When we remember that originally all language was pictorial, and that the modern civilized child cares little for the unillustrated book, and that even we who are more mature smile approvingly when we learn that the lecture we are to attend is to be illuminated with the stereopticon — when we remember all this, we begin to have an idea of what an important part these concrete, visual images play in our daily life.

When we apply our study of sensory imagery to the interpretation of literature, it means that we are not getting the exact picture that was in the author's mind unless we know the exact details — real or imaginary — that were in the author's mind. Now for the purposes of sympathetic reading it is of course not necessary that the exact image originally in the poet's mind be re-created, — the essential thing is that

the reader study the particular passage he is reading with the idea of securing as nearly as possible the writer's point of view. Then by the proper arrangement and massing of details, the alert, sensitive reader — provided his experience be sufficient — can create the adequate image and come into proper sympathy with the author.

But in all our teaching we are too prone to forget that the experience of our pupils is severely limited. The trouble with them and with ourselves is just this, — we have not seen enough. Or if we have seen enough, we have not observed closely enough. Recently in my work with a class of seniors in the high school we came to this passage in Milton's *L' Allegro* : —

And he, by friar's lantern led,
Tells how the drudging goblin sweat
To earn his cream-bowl duly set,
When in one night, ere glimpse of morn,
His shadowy flail had threshed the corn
That ten day-labourers could not end.

When the class was questioned concerning the line, "His shadowy flail had threshed the corn," it developed that only *four* in a class of *twenty-six* had any definite idea of the picture that must have been in the poet's mind, most of them having never seen a flail or a threshing floor. I do not mention this as a surprising incident ; I mention it because it is worth while to remember constantly that the experience of the city child is widely different from the experience of the country child, and that the spirit of the present generation varies decidedly from that of our grandfathers.

The solution here, I believe, is the same as in the realm of practical ethics, — the instillment in the individual mind of the necessity of a wise unselfishness, the partial effacement of the individual egoism — a liberal catholicism. Applying the dictum to ourselves as readers, we must learn to feel how extremely narrow has been the experience which has come to each one of us. We may have never seen the magnolia's bloom or heard the ominous sighing of the whispering pines ; we have never been on the equator where

darkness comes at a single stride when the sun's rim dips. But if in reading imagery that comprehends unexperienced phenomena we project ourselves in the direction of the poet's thought, and sensitively adjust our vision to his, we can, without sharing his exact experience, enter sympathetically into his pictures and his sensations. If this were not so Byron never would have popularized for an English public those opening lines of *The Bride of Abydos* so rich in oriental imagery : —

Know ye the land where the cypress and myrtle
 Are emblems of deeds that are done in their clime,
 Where the rage of the vulture, the love of the turtle,
 Now melt into sorrow, now madden to crime ?
 Know ye the land of the cedar and vine,
 Where the flowers ever blossom, the beams ever shine ;
 Where the light wings of Zephyr, oppress'd with perfume,
 Wax faint o'er the gardens of Gûl in her bloom ;
 Where the citron and olive are fairest of fruit,
 And the voice of the nightingale never is mute ;
 Where the tints of the earth, and the hues of the sky,
 In colour though varied, in beauty may vie,
 And the purple of Ocean is deepest in dye ;
 Where the virgins are soft as the roses they twine,
 And all, save the spirit of man, is divine ?
 'T is the clime of the East ; 't is the land of the Sun —
 Can he smile on such deeds as his children have done ?
 Oh ! wild as the accents of lovers' farewell
 Are the hearts which they bear, and the tales which they tell.

Now the details here enumerated may not be a part of the reader's experience, but a willingness to become catholic, and a wisely energized projection will make the passage vital. This vitality, let me insist, cannot be adequately secured without an ability to re-create these sensory images — these appeals to the organs of sight, hearing, feeling, smelling, and tasting. Because the visual and the auditory images are so common in literature, and because they are so graphically seen in the passages previously quoted from *The Passing of Arthur* and *The Bride of Abydos*, we need not pause to elucidate them further. We may, however, dwell a little while on the appeals made in literature to those sense organs of lesser note, — smell, taste, and feeling.

One passage of Shakespeare's — the speech of Lady Macbeth in the sleep-walking scene — is one of the best illustrations in all literature of the effective use of the sense of smell. Verplanck, after mentioning the fact that the more agreeable associations of this sense are often used for poetic effect, adds, "But the smell has never been successfully used as a means of impressing the imagination with terror, pity, or any deeper emotions, except in this dreadful sleep-walking scene of the guilty Queen, and in one parallel scene of the Greek drama, as wildly terrible as this. It is that passage of the Agamemnon of Æschylus, where the captive prophetess, Cassandra, wrapt in visionary inspiration, scents first the smell of blood, and then the vapours of the tomb breathing from the palace of Atrides, as ominous of his approaching murder."

As an example of the agreeable sensations of odor I may quote from the King James version of Solomon's Song, iii, 6: —

"Who is this that cometh out of the wilderness like pillars of smoke, perfumed with myrrh and frankincense, with all powders of the merchant?"

All of you will recall the famous scene when Jacob, pretending to be Esau, goes to his father; "and his father Isaac said unto him, Come near now and kiss me, my son. And he came near, and kissed him; and he smelled the smell of his raiment, and blessed him, and said, See the smell of my son is as the smell of a field which the Lord hath blessed."

Keats in *Lamia* has this suggestive simile: —

Like the hid scent in an unbudded rose,

and Milton in *Paradise Lost* speaks of the

Groves whose rich trees wept odourous gum and balm.

I will cite one more odor image, — this from Shakespeare, *Henry IV.* Hotspur, speaking of a fop who came up to him at the close of battle, says: —

He was perfumed like a milliner;
And 'twixt his finger and his thumb he held

A pouncet-box, which ever and anon
 He gave his nose and took 't away again;
 . . . and still he smil'd and talk'd,
 And as the soldiers bore dead bodies by,
 He call'd them untaught knaves, unmannerly,
 To bring a slovenly unhandsome corse
 Betwixt the wind and his nobility.

Closely connected with the sense of smell is the sense of taste. Milton describing paradise (Book IV, 327 ff.) speaks of Adam and Eve : —

They sat them down; and, after nò more toil
 Of their sweet gardening labour than sufficed
 To recommend cool Zephyr, and make ease
 More easy, wholesome thirst and appetite
 More grateful, to their supper-fruits they fell —
 Nectarine fruits, which the compliant boughs
 Yielded them, sidelong as they sat recline
 On the soft downy bank damasked with flowers.
 The savoury pulp they chew, and in the rind,
 Still as they thirsted, scoop the brimming stream.

In that remarkable conversation between Eve and her tempter, in the ninth book of *Paradise Lost*, Satan describes his own sensations when he first came to the tree of knowledge : —

. . . on a day, roving the field, I chanced
 A goodly tree far distant to behold,
 Loaden with fruit of fairest colours mixed,
 Ruddy and gold. I nearer drew to gaze;
 When from the boughs a savoury odor blown,
 Grateful to appetite, more pleased my sense
 Than smell of sweetest fennel, or the teats
 Of ewe or goat dropping with milk at even,
 Unsucked of lamb or kid, that tend their play.
 To satisfy the sharp desire I had
 Of tasting those fair Apples, I resolved
 Not to defer; hunger and thirst at once,
 Powerful persuaders, quickened at the scent
 Of that alluring fruit, urged me so keen.

.
 Amid the tree now got, where plenty hung
 Tempting so nigh, to pluck and eat my fill
 I spared not; for such pleasure till that hour
 At feed or fountain never had I found.
 Sated at length, ere long I might perceive
 Strange alteration in me. . . .

You will all readily recall that exquisite scene in the *Midsummer Night's Dream* where the beguiled Titania is seeking to administer to the wants of her adored Bottom, who bears the Ass's head. Listen to Titania as she urges him to name his desires:—

Titania. Or say, sweet Love, what thou desirest to eat.

Bottom. Truly a peck of provender; I could munch your good dry oats. Methinks I have a great desire to a bottle of hay; good hay, sweet hay, hath no fellow.

Titania. I have a venturous fairy that shall seek

The squirrel's hoard, and fetch thee new nuts.

Bottom. I had rather have a handful or two of dried peas.

Such thoughts as these doubtless set the donkey's salivary glands a-working. Let us see what Keats's description of the actions of Madeline's lover on the eve of St. Agnes will do for us:—

And still she slept an azure-lidded sleep,
In blanched linen, smooth and lavender'd
While he from forth the closet brought a heap
Of candied apple, quince, and plum, and gourd;
With jellies soother than the creamy curd,
And lucent syrops, tinct with cinnamon;
Manna and dates in argosy transferr'd
From Fez; and spiced dainties, every one,
From silken Samarcand to cedar'd Lebanon.

When we come to a consideration of touch imagery we find it to include sensations of movement, muscular pressure, and temperature. The exhilarating movement of a fast-plying ship, the grasp of the hand, the sense of warmth and cold,—all these are freely employed in literature. Perhaps in some cases they have been too freely employed. I have a friend who has cared nothing for Keats since he noted the poet's allusion to kisses as *slippery blisses*.

Now among all the touch images in literature I know of none that makes a more delicately sensuous appeal than the one used by Rossetti in *The Blessed Damozel*. You will all recall the picture of the maiden leaning over the bar of heaven. To this visual image the poet adds details beautifully illustrative of the tactile sense.

And still she bowed herself and stooped
 Out of the circling charm;
 Until her bosom must have made
 The bar she leaned on warm,
 And the lilies lay as if asleep
 Upon her bended arm.

We must not assume, however, that the pupil's apperception of such sensory images as these — their analysis and their labeling — is the *sine qua non* of English teaching. There should be merely enough of this to arouse the inert and to stimulate the curious. To many these concepts will of course come without the teacher's aid, and we must be careful that students of quick insight be not satiated with the mere routine of analysis.

There are two or three other practices corollary to the visualizing process, which are vital to the apprehension of the objective meaning in literature, the pedagogical significance of which we may now briefly examine.

Among the most valuable of these practices which an English teacher may employ is the illumination of the abstract by concrete illustrations. Take, for example, that well-known couplet from *Locksley Hall*, —

Love took up the harp of Life, and smote on all the chords with might;
 Smote the chord of Self, that, trembling, past in music out of sight.

In elaborating the meaning of these lines which show the power of love in effacing self, the teacher should draw upon the great realm of life and story, and tell — or have his students tell — of some great sacrifice which a mother has made for a son, a wife for a husband, or a sweetheart for her lover. Let the narrator bring forward in its detailed concreteness that splendid immolating spirit of Sydney Carton — that greatest of all characters in the greatest of Dickens's novels. Carton's love for Lucie Manette was so supremely great that he would not even offer himself in marriage, for he knew too well that his dissolute, impractical nature was ill-suited to the office of husband. But he bided his time in pitiable isolation of spirit, faithful always to that early promise that he would willingly make any sacrifice to keep her, or

any dear to her, safe from any evil or any peril. And when, in that strange and intense situation in the prison of the Conciergerie, when he found that it was possible for him, by a vicarious sacrifice, to liberate the husband of her whom he loved so unselfishly, then willingly he laid down his life in order that Charles Darnay might be saved to Lucie and to Lucie's children. With the example of this sacrifice fresh before us, shall we not revert with renewed interest to the abstraction of the poet, and read with keener delight the words which a concrete example has clarified? Try it now in your own instance as you re-read the couplet, —

Love took up the harp of Life, and smote on all the chords with might;
Smote the chord of Self, that, trembling, past in music out of sight.

The student should be trained to see the concreteness in the midst of all abstractions. Or, failing in this, he should definitely recognize the fact that the passage has not yielded its message; and if he ends his study then, he should be conscious of his failure, — he should not be content with dim and hazy notions.

Another valuable means of enabling a pupil to catch the objective meaning of a passage in literature is that of oral reading. Oral reading is nearly akin to those earlier and more natural conditions of literary communication when bards and minstrels were the habitual purveyors of literature. Homer and Beowulf and the Nibelungenlied were recited long before they were crystallized into their present arbitrary forms. Even Coleridge's *Christabel* was generally known in England long before it was published. And yet school principals in recent years have sometimes complained because they have discovered their teachers reading aloud to the classes. And many superintendents employ college graduates to teach English without thinking to question the applicant's power in the oral interpretation of literature. I know some stammerers who are trying to teach English, but I know of no club-footed masters who try to give dancing lessons.

Finally, the message of the text — its objective signifi-

cance — cannot be understood without understanding the meaning of words and the references. This conquest will always be a portion of the work fraught with great difficulty. If we are to progress in our education, these words and references will not come without physical and mental effort. They often demand a trip downstairs to the dictionary or to the encyclopædia. Oftentimes they will invoke the reading of other literary selections. What they most insistently urge is intelligent effort toward the comprehension of their application in a particular case. In this it often happens that the reference books give little aid ; we must rely upon a concentration that will yield its natural mental product.

I remember distinctly my first experience with the opening lines of Lowell's *Cathedral* : —

Far through the memory shines a happy day,
Cloudless of care, down-shod to every sense,
And simply perfect from its own resource.

The phrase *down-shod* proved recalcitrant ; it meant nothing. I re-read the passage, and still the meaning was obscure. A fellow teacher of English chanced to call upon me in the midst of my effort, and I eagerly sought his aid. After some moments of intense study he admitted that the phrase completely baffled him, and reluctantly we abandoned the task of interpretation. When he had gone, however, I seated myself in my stiffest-backed chair, and centered my closest attention upon that defying phrase — *down-shod to every sense*. Suddenly the meaning flashed itself upon me, — *shod with feathery down, hence soft and yielding, — responsive*. And then I turned about and heaped a bitter imalediction upon my stupidity. I have been somewhat mollified since by seeing my friends puzzle over the phrase, but I had learned my lesson. It is this: The meaning in a given passage is usually clear if we vouchsafe to it its deserved measure of patience and concentration. And this lesson we should continually teach to our pupils.

And now together I think we are agreed on one answer

to this query concerning the essential principles which should guide our instruction in English literature. In our first reply — *the pupil must be made to apprehend the objective meaning of the message* — we emphasize the importance of an imaginative translation of words into concepts. By insisting upon the definite re-creation of those images which appeal to sight, hearing, feeling, odor, and taste, we insure a sympathetic interpretation which mere pronunciation of words does not necessarily convey. Aside from questions designed to re-create these sensory images, we insist upon concrete examples to illustrate the abstract, upon expressive oral reading, and upon such a conscientious use of the dictionary and encyclopædia as will aid in vitalizing the obscure. But necessary to the full enjoyment and the full comprehension of literature there must be a concurrent reaction which the second reply suggests.

You will recall the phrasing of the second reply. *The reader must comprehend the subjective meaning of the message.* And just what do I mean by this? I mean that there shall be some appreciable reaction; there must be a turning in of these literary sensations upon the individual reader. The sensation must not volatilize; it must re-create; it must refer itself back to the reader's view of life and there recognize its contrasts and establish its comparisons. It will stimulate the personal question and generate the personal comment. It will arouse such inquiries as these — Do I believe this? Does my experience support the view? Just what differences are there between the situations described and my own situation on a particular occasion? How would I have acted in such circumstances? May the author's teaching be accepted as universally true?

But, some one says, this is all selfish, and the function of literature should be altruistic. Let me hasten to say that the wisest altruism usually follows the wisest egoism. The understanding of self will usually generate a knowledge of other selves. The recognition of faults in our own person should make us more readily condone faults in other persons; knowledge of our own limitations should make us

tolerant of the limitations in others. But perhaps we can make clearer this notion of the subjective influence of nature by a concrete illustration.

What child in reading the story of Red Riding Hood, for example, has stopped with the objective comprehension of those familiar details? He has, of course, seen in clear vision the little girl clad in her familiar costume going through the lonely woods, meeting the big, gaunt wolf, listened to his honeyed words and watched his unctuous manner. And a few minutes later he has seen the wolf in another guise acting the part of the grandmother. But it is not alone the clear vision of these details that has made this story live in the universal heart of childhood. Each reader who has had his pulse-beat quickened by this story has consciously or unconsciously put himself in the place of Little Red Riding Hood. The little girl's anticipation of delight on seeing her grandmother; her surprise on seeing in bed a form so different from the one which she had expected to see; the gradually increasing feeling of fear as she realized her danger; and all this culminating in despair, — what reader of this old tale has not relived all this experience as he has imagined himself going successively through the adventures which befell the little heroine of our childhood days?

As teachers we must ever bear in mind the enlargement which this subjective view means. It means that all these images, these pictures in the mind, the sensory impressions, — in a word, the imaginative concepts, — find their basis in experience. Imagination takes these experiences, enlarges, reduces, readjusts, revamps; and out of the old emerges the new. Oftentimes the spirit of a passage allows us to take a familiar scene, — perhaps from our childhood home, — and a simple repeopling or recostuming creates the proper effect. By way of illustration let me give a portion of a theme written a few weeks ago by one of our pupils while we were studying *The Idylls of the King*. The assignment was of a general character, — the members of the class were asked to note any particular passages that appealed to them

and to write of the thoughts that were suggested. I quote only a part of the paper: —

“It is stormy to-night, and in spite of all my efforts the dismal howling of the wind has crept into my mood and left me sad and lonely. In such a humour my imagination is keenest, and as I read *Gareth and Lynette* I am carried from present to past, and from past to present with hardly a break. The scenes were almost as vivid as were those when we sat around the firelight looking up into grandmother’s face listening to her wonderful ‘really, truly, sure-enough’ Indian stories.

Gareth, in a showerful spring
Stared at the spate.

There is nothing that can have quite the same effect upon me as looking at the Ohio when it is flooded. To see that mass of water boiling, bubbling, seething, swirling in eddies and currents, sweeping everything before it, and to realize that no earthly power can turn it back, stirs me to my very soul. It is not strange to me that Gareth had such thoughts as he did when he *stared at the spate*.”

When the student who wrote that paragraph read it in class next morning it was not necessary for me to ask her the meaning of the word *spate*. She knew it, and she knew it not merely as an isolated intellectual fact; she had in fancy transferred her experience to Arthur’s realm, and for the moment she was linking her personality with the gallant Gareth as he looked down upon the flood.

It is just such experiences as this which make the subjective message vital. Whether this message come in the form of story, essay, or poem, the method is the same. The objective message of the writer is interpreted, vivified, and reformed by the subjective mind of the reader. The struggles of the character are the reader’s struggles, and all the victories and the defeats are thus vicariously shared. Sympathy is generated, and views of life enlarged, and the reader begins to feel his kinship with the universal heart of mankind.

May I add in conclusion that I assume that it is appar-

ent to all, that the comprehension of the objective and the subjective meanings of literature is not in ordinary life distinctly differentiated? Nor is it to be supposed that they would, under all conditions, be mutually exclusive. It is merely for purposes of analysis and intelligent apperception that we consider them separately. We are to understand that the great province of literature is the interpretation of life. The literary sensation will produce upon each mind which receives it a slightly different percept, depending upon the fabric and the experience of the receiving individuality. And yet, the general tone and temperament of human souls have so much in common that there is a wide gamut of general appeal. As we progress from infancy to maturity, our tastes and our capacities are in constant evolution. As teachers we must study these changes in our pupils, and offer in each progressive period the sort of literary pabulum which will best secure the existing mental grasp and best incite the healthy reach. With growing strength and tenser fibre the mental power expands and the varying emotions find freer expression. The counterplay of life and literature grows more interesting, and each becomes a helpful interpreter of the other. Literature reveals its warnings, its encouragements, its wisdoms, its humors, and its beauties; and life absorbs these to its ultimate growth and good. It is to this great task — this task so rich in possibilities for the pupil's enrichment — that we English teachers have pledged our devotion. Who is there among us that will not be willing to pray the prayer which John Milton prayed in preparation for his great epic?

What in me is dark

Illumine, what is low raise and support.

In teaching literature we shall make earnest endeavor to increase the student's power to perceive the objective meaning of the literary message in order that there may come, coincident with this, a fuller conception of the subjective message. And all this we shall do in the faith that this expansion of intellect and emotion means the constant expansion of character.

SUGGESTIVE QUESTIONS AND COMMENTS

To the teacher of long experience the questions and comments which follow will not be necessary. Such a teacher will easily frame his own. But those who are just entering upon the work, and those who have had little experience, may find here a mode of attack which they can employ. Pupils, also, engaged in independent study may here find suggestively illustrated the sort of questions which thoughtful and intelligent study should enable them to answer. These questions and comments, it should be understood, are offered merely as types; they are not meant to be comprehensive. In many cases they are intended merely as supplementary to the editorial equipment in the Riverside Literature Series.

MILTON'S MINOR POEMS

*L' Allegro*¹

TURN to *Il Penseroso* and note the similarity in the first lines; the joyful man orders the thoughtful man to depart, and the thoughtful man orders the joyful man to depart; or, to phrase it more concisely, each wishes its opposite away. Note in each separate poem the varied stories about the parentage of *L' Allegro* and of *Il Penseroso*. Who, according to each of these stories, is the father; who the mother?

Line 3. Why does *L' Allegro* speak so disparagingly of the place where Melancholy was born? In imagining this place, to what senses does Milton make his appeal? Is it true that the majority of sensory images make their appeal to the eye? A sensory

¹ The line references in *L' Allegro* are to No. 72 of the R. L. S. edition, published by Houghton Mifflin Company.

image may be understood to be simply the imagined sensation which comes to the mind of the reader or listener when he sees or hears words which make appeal to any one of the five senses, — *sight, hearing, feeling, smell, and taste.*

Line 6. Of what are the wings of darkness jealous?

Line 7. Why does Milton select the night-raven?

Line 9. Does the single detail, *ragged locks*, enable you to create a picture of Il Penseroso as conceived by L' Allegro?

Line 11. Note how the word *but* here serves to introduce the contrasting picture.

Lines 14–24. What artistic advantage is gained by introducing two stories of the birth of Cheerfulness? Would one be more satisfying because we could more easily pin our poetic faith to that one; or is something gained by this luxuriating in fancy?

Line 24. *Buxom, blithe, debonair.* Find three contrasting adjectives used in the next poem descriptive of Il Penseroso.

Lines 26–36. List the companions of L' Allegro and contrast them with the companions of Il Penseroso.

Line 31. In what case are *Sport* and *Cure*?

Line 35. Why right hand?

Line 42. Do you like the figure of the lark startling the dull night?

Line 52. Is this humorous, or merely vivid?

Lines 53–55. As you read this do you have a particular landscape in mind, or is the image a vague, composite one?

Lines 60 ff. Note particularly the sensory images in

this portion. To what senses is the appeal strongest? Do you find it just as easy to call up a sound image as you do to call up a sight image? Can you really hear the plowman whistling, the milkmaid singing, the mower whetting his scythe? Does your imagination go further, and do you, almost unconsciously, see the plowman at work, do you hear the chains rattle, do you hear the soft, crunching tread of the horses? In the case of the milkmaid, do you catch the sound of the milk streaming into the tin pail? Or do you get these now only because these questions have suggested them?

Line 70. Put this in its natural prose order and substitute the antecedent for the pronoun *it*.

Lines 71 ff. In what case are the words *lawns, fallows, mountains*? What other nouns are in the same construction?

Line 77. Antecedent of *it*?

Line 79. Is Milton thinking merely of the abstract beauty resident in the landscape, or is he thinking of something concrete, — a pretty girl with whom most of the neighboring swains are in love? Did Milton intend anything humorous?

Line 83. Is Corydon a man or a woman? What about Thyrsis? You will find the answer in a classical dictionary. At the same time, look up Phyllis and Thestylis.

Line 89. Comment on the seasons that Milton has in mind.

Lines 101 ff. In a similar gathering in the country now, do you think it likely that such stories would be told? Why, or why not? If not, can you think of the

sort that would more likely be told? Are we more or less imaginative than the generation of Milton's time?

Line 117. Do you find this picture more pleasing to you personally than are others in the poem? If not this one, which one? Can you account for your preference, or is it simply a taste which is to you inexplicable? Are most readers more impressed by the pomp and formality of life, or by the simple and the commonplace?

Line 129. Are youthful poets more likely to dream of pomp, feast, revelry, mask, and pageantry?

Line 131. Do you think L' Allegro would ever prefer tragedy? Why, or why not? Comment on the ending of the poem.

Line 135. Commence here and read the remaining portion aloud, and thus try to catch the melody of the verse.

Run through the poem and select such adjectives as are used with particularly good effect. Why do you consider the effect good? Are some good because they are vivid, some because they are sonorous? Illustrate. Treat other parts of speech similarly.

Oral and Written Theme Assignments for L' Allegro

1. *Lines 1-10.* With the few details descriptive of the appearance of Melancholy as a basis, describe fully her appearance as you imagine L' Allegro to conceive her.

2. Imagining yourself to be L' Allegro, write a letter to Melancholy expressing your scorn of her. Be careful that the scornful tone does not exceed the spirit of scorn expressed by Milton.

3. Imagining yourself to be L' Allegro, write an informal

letter to your friend Jest (line 26) inviting him to visit you. Tell him of all the enjoyments in which you want him to share, — especially those mentioned in lines 34, 41, 55, 69, 92, 100, 117, 125, 130, and 136.

4. As an oral theme, choose certain lines (e. g., lines 116–124) and narrate an imagined incident taking place under the described conditions.

5. My First Impressions of *L' Allegro*.

*Il Penseroso*¹

Now that you have carefully worked through *L' Allegro*, you should, in your study of *Il Penseroso*, note all comparisons and contrasts between the two poems. You will notice, for example, the similarity in the introduction, and in the meter. Such details as the introduction of the *lark* in *L' Allegro* and the contrasting use of the *nightingale* in *Il Penseroso*; *L' Allegro's* walking *not unseen*, *Il Penseroso's* walking *unseen*; *L' Allegro's* enjoyment of *comedy*, and *Il Penseroso's* enjoyment of *tragedy*, — these are but a few of the points. Make a complete written list both of the comparisons and of the contrasts.

Line 3. Is it true that joy avails little, or is this but the biased judgment of Melancholy?

Line 9. Alike in what particular?

Lines 13–16. Does this remind you of any experience in the life of Moses? Do you think the scriptural story was in Milton's mind when he wrote this?

Lines 31–45. Do you think this description sufficiently detailed so that two artists, taking these as the base of their inspiration, would produce almost

¹ The line references in *Il Penseroso* are to No. 72 of the R. L. S. edition. Price, paper, 16c.; cloth, 28c.

identical pictures? In your own case what do you conceive as the most essential elements in the re-creation of the picture of *Il Penseroso* as here conceived by Milton? Do these essential elements reside in the robings, in the perfection of physical form, in the facial expression, or where? Contrast the suggested charm of this picture with the suggested repulsiveness of the picture *L' Allegro* suggests in her phrase *ragged locks*.

Line 43. What art is here suggested?

Line 44. As fast as what?

Lines 45-53. Comment on the appropriateness of these companions and contrast them with the appropriateness of the companions of joy.

Lines 67-72. Read this passage over several times, and try to understand the charm of the lines. Does a part of the charm seem to lie in the sonorousness of the words and in the reflected carefulness of Milton's observation of detail? And is a part due to the vagueness of the heavenly scene, — the atmosphere of limitless extent? Can you cite in other poems you have studied examples of this latter suggestion?

Line 76. Note that here the sound suggests the sense — *onomatopeia*, we call it.

Lines 79, 80. Just what sort of picture do these lines suggest?

Line 82. This line gave Charles Dickens the title for his famous story. Can you think of other cases where lines in poetry have furnished authors titles for their stories?

Lines 91 ff. Make a list of the reading *Il Penseroso* may have done. Why would you include the Greek dramatists? What various types of literature ought

your complete list to contain? What types of prose? What types of poetry?

Line 120. This line is usually interpreted as referring to allegory. Argue for or against this interpretation.

Line 123. Why not tricked?

Line 126. Is there anything incongruous in this—
While rocking winds are piping loud? Would it have been more in harmony with the other lines if the winds had been conceived as carrying a low moan? Or is the tempestuous suggestion entirely appropriate?

Line 130. Is the word *min'-ute* or *mi-nute*? Mass your arguments to prove your point?

Line 139. Study the method which Milton employs to bring about this air of quiet solitude.

Line 146. Just what does the epithet *dewy-feathered* as applied to sleep suggest to you? Study the other compound epithets in Milton and make some appropriate comment upon them.

Lines 155 ff. Do Milton's words suggest the attitude of a Puritan? Do you know whether this poem was written before or after Milton had identified himself with Cromwell? Anyway, do you here think that he shows a sympathetic attitude toward ecclesiasticism? What ideas here suggest even a sympathetic attitude toward asceticism?

Now that you have read both of the complementary poems, are you ready to express any decided preference? Will your enjoyment of either be affected by the particular mood in which, while reading, you chance to be? Are you similarly disposed toward musical themes? In a sad mood do you wish sad music,

or vice versa? In what mood, then, would you most enjoy *L' Allegro*?

Oral and Written Theme Assignments for Il Penseroso

1. Imagining yourself *Il Penseroso*, write a reply to the letter you imagine *L' Allegro* to have written in accordance with the second suggestion above. (Or the teacher may assign to one half the class the letter of *L' Allegro*, and to the other half the reply of *Il Penseroso*. Again the warning should be given against untempered scorn.)

2. *Lines 30-44*. With these details as a basis, write a complete description of *Il Penseroso* viewed in this friendly light.

3. For an oral theme let each member of the class imagine himself *Il Penseroso*, and in that character tell of one particular kind of enjoyment in which he finds special delight. Encourage each pupil to depart from the details of the poem, but under no circumstance to depart from the spirit. For example, *Il Penseroso* might tell of the enjoyment secured from attending a symphony recital in which the dominating tone was that of sadness. Or one pupil could tell of his feelings while witnessing a modern play.

4. *Line 30*. Let some pupil read up in Keats' *Hyperion* or in a classical dictionary the struggle between Cronus and Jove,* and give orally such a detailed account as will make clear the full significance of this line.

5. *Line 82*. Assign to some capable pupil a theme with this title — *Fiction Titles from Poetic Phrases*. E. g., Thomas Hardy's *Far from the Madding Crowd*, taken from Gray's *Elegy* : —

Far from the madding crowd's ignoble strife, etc.

*Lycidas*¹

In studying *Lycidas* you should constantly bear in mind the fact that the poem is an elegy which adheres

¹ The line references in *Lycidas* are to No. 72 of the R. L. S. edition. Price, paper, 16c.; cloth, 28c.

to a conventional form. This form was current among the Greeks, and it has been followed from their day to ours. Those who are unacquainted with this fact will be apt to think of this particular monody as inexcusably cold, stiff, and formal. They will not understand why Milton should express his feelings in this figurative language ; why he should cloak himself and his friend King in this shepherd dress. They will be more appreciative when they understand that Milton was following a convention, just as Shelley later followed it when he wrote his lament for Keats in *Adonais* and as Matthew Arnold followed it when he wrote his *Thyrsis* in memory of Arthur Hugh Clough.

Line 10. Do you think that King's ability to write poetry made Milton's sense of loss keener ?

Line 13. Is this figure too grewsome for artistic effect, or is it artistic largely because of its vividness ?

Lines 19, 20. Do you think it becoming in Milton to voice this hope ? Is the feeling a perfectly natural one, and do you rather admire Milton for the frankness of its avowal ?

Lines 23 ff. In this prolonged pastoral image are you curious to know exactly what he means with the mention of each detail ? Do you want to know, for instance, that *nursed upon the self-same hill* means that their school-life was passed together ; that *fed the same flock* meant that they studied the same books ? Or do you consider such a narrow interpretation faulty and far distant from a genuine poetic appreciation ? If you find the former method interesting, do you think you are ingenious enough to study out a satisfactory explanation for each item ? Is it perfectly natural that

as Milton contemplated the shepherd life, details would appear that could have no direct parallel in student life?

Line 45. What is the subject of this sentence?

Line 50. Is Milton's attitude toward the nymphs chiding? Are they relieved from all blame? Or is it first one and then the other? Exactly what is the relationship between the nymphs and the muse who bore Orpheus?

Line 58. Milton has also mentioned Orpheus in *L' Allegro* and *Il Penseroso*. Do you judge from this that Milton's knowledge of classical stories was meager, and that if he harped upon them at all he must harp on a few chords only? Or do you conclude that the Orpheus myth supplied in each of these cases the exact illustration which he wished? What impressions of the meagerness or the vastness of Milton's classical lore do his other poems supply?

Line 65. Don't forget that throughout *Lycidas* the shepherd's life is the name poetically applied to the literary life, and usually refers even more narrowly to the poetic life. In line 65, for instance, the *shepherd's trade* is the poet's art.

Line 68. This line is quite concrete; make it abstract.

Line 71. Do you consider desire for fame an infirmity? In your highest ideal of a noble mind does a desire for fame exist? Does true nobility banish self; and with self banished can there then be in the individual any residual desire for fame?

Line 72. To secure fame is it worth our while to scorn delights and live laborious days? Is such a

sacrifice absolutely necessary to obtain fame? Can you think of any famous man who has not made just such a sacrifice?

Lines 78-84. Does Milton here imply that after all, fame is not the gift of men but the gift of gods? If this doctrine were true, would it banish the incentive for personal endeavor? Or would you interpret Milton's lines as applicable merely to the final — the eternal — reward? Does he mean that man's conception of an individual is likely to be false; that God's conception only is true?

Line 87. Higher in what sense? And why higher?

Line 91. Antecedent of *he*?

Line 92. Does this imply a fatalistic belief? Cf. lines 100-102.

Line 103. In what relationship did Milton regard King? And why?

Lines 109-131. Whether or not the inclusion of this passage in an elegy is a blemish upon what would otherwise be a piece of splendid poetic art, has long been a mooted question. Before the student attempts to decide the point for himself, he must, first of all, remember that Edward King had expected to enter the church. The sort of churchman that King would have been, contrasted with what many of the churchmen of Milton's time really were, is doubtless the impetus of this passionate speech which Milton puts into the mouth of St. Peter, the guardian patron of the church. Remembering this, the pupil will see that the passage is not, by any means, wholly irrelevant. Whether it is too vindictive to harmonize with the spirit of an elegy is a matter that the student may

try to work out for himself. For the detailed interpretation of the passage he is referred to Ruskin's *Sesame and Lilies*, an extract of which is printed in the explanatory notes to the R. L. S. edition, No. 72, page 89. The complete passage will be found in R. L. S. No. 142, pages 19 ff.

Lines 132–153. Note the use which Milton proposes to make of the flowers. King's body is really in the sea, but he imagines it here before him laden with the flowers which the vales have offered. What do you think of this *false surmise*?

Line 159. Significance of *moist*?

Line 166. Can you think of other poets who voice an equally stalwart faith in immortality? Look up this point in Tennyson's *In Memoriam*, Matthew Arnold's *Rugby Chapel*, and any other poems that suggest themselves.

Line 168. Comment on the effectiveness of the simile.

Line 182. Why do the shepherds weep no more?

Line 190. How stretched out?

Line 194. This is frequently misquoted — *fresh fields*? Can you account for the misquotation? Is *fields* better than *woods*?

Theme Assignments

1. The Conventions of the Elegy. For hints, consult the introduction to *Lycidas* in the R. L. S. edition.

2. Write a character sketch of Edward King, using as a basis the points of the poem.

3. Compare *Lycidas* with one of the more modern elegies, — William Watson's *Lachramæ Musarum*, or Matthew Arnold's *Thyrsis*, for example.

4. Narrate an imaginary incident in the early lives of Milton and King.

5. Narrate an imaginary incident of their Cambridge days.

6. Write an imaginary account of their first meeting.

7. Write a letter purporting to be from King to his mother, in which the young John Milton is described.

8. Write a letter from Milton to his mother, describing Edward King.

9. Write an imaginary letter from one of Milton's Cambridge friends, in which the incident of King's drowning is detailed. Explain at the last of the letter a plan for a memorial volume, suggesting that Milton write an appropriate poem in English.

10. Write an account of the corrupt clergy of Milton's day.

11. The Difficulties of the Poem.

12. The Beauties of the Poem.

13. My Impressions on First Reading *Lycidas*.

14. The Story of Orpheus — line 58.

15. The Story of Bellerus — line 160.

*Comus*¹

Read carefully the introduction to *Comus* on pages 38 ff. of R. L. S. No. 72 in order to get clearly in mind the essential features of a mask. Without a knowledge of the conventional requirements, the significance of some of the passages would not be understood. It is also important that before these questions are considered the whole mask should be read.

Line 1. The moment we commence reading the speech of the attendant spirit we naturally form some

¹ The line references in *Comus* are to No. 72 of the R. L. S. edition. Price, paper, 16c.; cloth, 28c.

conception of his looks and his attire. What specific details later mentioned help us in our notions?

Line 12. In mentioning *some*, whom does the spirit have in mind? Is the spirit here thinking of special individuals, or of a vague, general group?

Line 16. Do you imagine that the spirit is taking any pleasure in his task, or is he approaching it with reluctance?

Line 17. What threefold partition among the gods has Milton in mind?

Line 38. What picture does this line create?

Line 41. In learning that the attendant spirit is under command of Jove, does the reader begin to give more or less credence to the words of the spirit? Does he give so much credence that later, when the Lady is in danger, he is little concerned by the danger, feeling confident that the supernatural power of the spirit will save her? If by this the suspense is wholly relieved, is the interest consequently lessened? As the story progresses do you gain, or lose, confidence in the spirit?

Line 55. Syntax of *youth*?

Line 75. Can you think of any other place in literature where a similar change is supernaturally effected?

Line 84. What motive can the spirit have in this change of costume? Can you imagine his going through the mask in his own identity? If he is to be disguised, is it essential that the reader (or the audience) should be let into the secret?

Line 93. When Comus enters have we accepted as wholly true what the attendant spirit has said, or do we wish to judge the reveler from a wholly impartial standpoint? Should we be glad to learn that

the spirit's judgment is entirely wrong? Or do we, from the first, know him as the villain of the piece? What general comment can you make concerning our willingness or our unwillingness to believe that the opinions uttered by one character about another are true? From the words Comus himself utters, what opinion do you form? Do you conclude that he is merely fun-loving or positively wicked? Is he interesting? Is he poetical; or is Milton guilty of incongruity in putting this verse into his mouth?

Line 144. If you were a stage manager directing this mask, how long would you have this measure (dance) continue? Could you omit it entirely and still keep up the convention of the mask?

Line 146. By what means is Comus enabled to detect the presence of the *chaste footing*?

Line 148. Do you think the Lady would be most frightened by the *numbers*? Why does Comus say *numbers*?

Lines 153, 154. Do you imagine that anything is really *hurled*? Which would make the more dramatic effect — real or imagined magic dust? Read the note in the R. L. S. edition.

Line 157. How do you think Comus should be costumed? Should the costume be pretty? elaborate? grotesque?

Line 170. Comment on the most appropriate costume for the Lady. As she enters are we predisposed in her favor? Why? Is Comus in the least responsible for our attitude?

Line 185. Comment on the action of the brothers in leaving the sister alone.

Lines 188–190. Study this figure until each detail stands out in bold outline — the costume of the votarist, the direction in which he was going, the appearance of the landscape, etc.

Lines 198, 199. Do you like this figure, or not? Do you think of any Biblical passage that might have suggested to Milton the phrasing here?

Line 205. How intensely does the audience feel the Lady's anxiety?

Line 226. Why does the Lady say this? Why do you suppose Milton makes her sing? Is there anything particularly appropriate in the song, or do you suppose Milton was more interested in the tune and cared little for the words?

Lines 244–264. To whom are these lines spoken?

Line 244. When Comus reappears, how do you think he is costumed? Would it be better to have him costumed just as he was before, and thus force the audience to remember that the Lady sees him in the garb of a shepherd; or would it be more effective to have the change in costume actually take place while Comus is concealed? Are there advantages in both devices? Is it possible that one method would best fit the conditions in Milton's time and another method best fit our time? Which would best fit our time?

Line 246. Is there anything incongruous in Milton's making Comus quickly perceptive of the holiness in the Lady? Or is it entirely natural that the unholy Comus would recognize holiness in another? Does virtue most readily perceive its like or its opposite?

Lines 251, 252. Express in unfigurative language the effect of this song.

Lines 252-264. Express in your own language the contrast between the effect upon Comus of Circe's songs and the Lady's song.

Line 263. Study the phrase *sober certainty of waking bliss*, and then explain it.

Lines 266-268. Did Comus regard the Lady as a goddess or as a mortal?

Lines 277 ff. What is the effect of this parallel (stichomuthic) verse? Is it effective in helping to set Comus and the Lady in conflict, even though the words spoken are not antagonistic?

Line 290. Is this account true in any particular?

Line 330. As Comus and the Lady depart, how deep is the anxiety of the reader for her safety?

Lines 331-342. Just where do you imagine the brothers to be? If you are convinced that the Elder Brother is not much disturbed about the safety of his sister, what would you name as the cause of his anxiety? You can see that he would like to be relieved from his present circumstances. Note that the Elder Brother wants to see something solacing, the Second Brother wants to hear something. What later phrase of the Elder Brother refers to these two notions?

Lines 331-490. The conversation of the brothers here is in the nature of a debate, the main points centering around this question: *Resolved, that virtue is its own protector.* In this debate the Elder Brother argues for the affirmative, the Second Brother for the negative. Which side do you think is more strongly presented? Is this due to the natural strength of the side, or to the skill of the debater? Do you think all the philosophizing natural to *unrazored lips*?

Lines 362, 363. What current proverb expresses the same idea?

Lines 375–380. Divorce this idea from the figure and put it into simple English.

Lines 381–384. Can you think of a concrete illustration of this?

Line 389. Why should Milton select a senate-house as a place particularly safe? Do you think the Second Brother makes a good point by admitting the safety of Meditation left alone, and then, by contrast, asserting the danger of Beauty left alone?

Lines 398 ff. Comment on the effectiveness of this simile.

Lines 407–409. Is there any inconsistency between this and lines 421–431?

Lines 439 ff. Does the Elder Brother strengthen his point by citing these classic stories?

Lines 476–480. Does this speech imply that the Second Brother is convinced; or does it suggest that though baffled in argument, he is willing to abandon the discussion with this final fling — mildly sarcastic?

Line 496. How can music sweeten a musk rose?

Line 506. The *to* here means *compared to*.

Lines 513–580. Read this entire, and then comment upon the effectiveness of the narration. Is it artistic to repeat what he has already said about Comus in lines 59–77? Do you think his speech helps to create the effectiveness of his disguise?

Line 571. Does this throw any light upon the question of the proper costume for Comus, or was this detail added by Thyrsis to make the account more realistic to the brothers? Cf. line 645.

Line 572. Does it seem to you that for not staying to defend the sister Thyrsis would naturally be condemned by the brothers? What defense could Thyrsis have made?

Line 602. Is the Elder Brother aroused because he now feels that his sister is in real danger, or is he indignant simply because Comus is generally dangerous? Does the Elder Brother here reveal a spirit of bragadocio, or does his resentment seem perfectly sincere? Does his tone change when he learns of the supernatural power of Comus? If you think it does, would you explain this change as a mark of wisdom or as a lack of valor?

Line 654. What part of speech is *menace*?

Line 659. Here again a considerable portion of the conversation is an argument upon a certain theme. The question under debate is, *Resolved, that the gifts of nature should be abstemiously used.* The Lady of course takes the affirmative, Comus the negative. Who has the better side of the question? As far as mere argument goes, who is the more skillful? What details are introduced with particular effectiveness? Do you find yourself so out of sympathy with Comus as a personality, that you find it impossible to judge his arguments impartially? Write out a list of the six strongest points on each side? Are all of these points effectively refuted before the debate closes? Comment on the Lady's peroration (lines 780-799).

Line 800. To whom is Comus now speaking? Is the aside effective? Is it ever effective? Why do dramatists use the device?

Line 813. Do you regard this as the most inter-

esting point in the story? Is the interest here human, or supernatural, or is the place interesting because the human and the supernatural forces here clash? Would the interest have been more dramatic if Comus had been overpowered by the three? Would there have been anything unfair in this? Whose supernatural power do you think of as the stronger — that of Thyrsis or that of Comus?

Line 823. Do you regard this use of Sabrina as effective? Could the plot have come to a satisfactory close without her? Aside from providing a means of freeing the Lady, is her presence dramatically helpful? Specify.

Lines 859 ff. Comment on the artistic effect of the rhyme.

Oral and Written Theme Assignments for Comus

1. Discuss in oral or written themes the ideas which are severally suggested by the following questions: —

a Is *Comus* most interesting because of its plot; its characters; its supernaturalism; its poetry and song? What point in the story is most interesting? What character? What group of characters?

b Is there any humorous scene?

c Do you think the writing of a poem such as *Comus* demands a higher or a lower type of intellect than that which *L' Allegro* and *Il Penseroso* demanded? Which would you rather have written?

d If this mask were presented to-day would it be popular? Why, or why not? Could amateurs present it?

e Can you divide it into acts and scenes?

f If you were stage manager, at what places in the story would you have the curtain lowered? Or would it be necessary to lower the curtain at all?

2. Write an imaginary account of the home of the attendant spirit, lines 1-5.

3. Discuss the part which the attendant spirit plays in the story.

4. With lines 151-153 as a basis, give a description of Comus's train as you imagine it.

5. Comus's Costume.

6. The Lady's Costume.

7. A Description of the Scene where Comus and the Lady Meet.

8. Differences in the Character of the Elder and the Second Brother.

9. Why I prefer the — Brother.

10. The Costume of Thyrsis.

11. My Conceptions of "A Certain Shepherd Lad" (line 619).

12. A Description of "The Stately Palaces" (stage direction after line 658).

13. Write a modern newspaper account describing the debate between Comus and the Lady. Let your chief concern be to make it accurate and readable.

14. My Conceptions of Melibœus (line 822).

15. The Costume of Sabrina.

This could be given as a part of a newspaper account of a modern presentation of *Comus*.

16. Imagine your own school to have presented *Comus*. Write a full account of it for your school paper. You will add interest by assigning to your several classmates the parts which each could, in your opinion, most skillfully act.

The present editor has found it feasible in some classes to attempt the writing of a mask modeled after *Comus*. The results attained have been surprising. Take some notable event — say the return of Colonel Roosevelt from his African hunt, — and place the scene in your own town. Care must be exercised in planning the anti-mask. It should be genuinely humorous, but it should not degenerate into mere buffoonery.

SHAKESPEARE'S MACBETH ¹

THE keenest enjoyment and appreciation of a Shakesperean play will come with its study. This study will naturally follow a hasty but attentive reading of the play entire. The time necessary for this in the case of *Macbeth* is short; the average pupil will probably need less than two hours and a half. The reading will be followed by a mastery of the lines and close attention to the structure. The dramatic function of each scene should be thoroughly understood. Along with this will naturally come a clear conception of each character phase. The critical notes in the R. L. S. edition and in other editions should be carefully read, but the pupil should never allow himself to become enslaved to any editor's opinion; he should learn to rely upon his own judgment, and this judgment he should always be ready to defend by appropriate citations.

Comment upon the appropriateness of the first scene. Is it apparent at once that the play is a tragedy? What evidence of supernatural power is revealed in this scene? Is it better that this scene is brief? Why?

Page 7, lines 8 ff. From the speeches which the witches make to Graymalkin and Paddock, do you imagine the three witches to have greater or less power than these familiars?

Page 8. Note that this scene is valuable to us be-

¹ The line and page references are to No. 106 of the R. L. S. edition.

cause it explains the situation of affairs in the realm ; it particularly sets forth the valor and the loyalty of Macbeth. Is it apparent why Duncan, Malcolm, and Donalbain were not present at this battle? *Line 3.* Syntax of *state*?

Page 8, lines 8 ff. Comment on the narrative skill shown in the sergeant's account. What dramatic purpose is served by making him a *wounded* sergeant? Does he arouse your sympathy? What is his attitude toward Macbeth? Does he suggest in his account that Banquo is equally worthy of reward and praise? Is there any significance in the fact that Banquo is first mentioned by Duncan? Do you get the impression here that Macbeth and Banquo were of equal rank?

Page 9, line 41. Can you see any reason why this line is metrically short? How may the measure be filled?

Page 10. What artistic advantage is served by what Ross says? Does he in his narrative of the battle reveal anything necessary to the understanding of the story? What is the most significant detail in his narrative? When do we know that it is significant? *Line 64.* Why not have Duncan summon Cawdor to the royal presence and there pronounce his death?

Page 11. In Scene III what is revealed as to the characters of the witches? Are you inclined to blame them for their evident enjoyment in the execution of things evil, or do you excuse them merely because of their natures? Enumerate all the evil things which they have been doing. Should they be represented as wholly repulsive? Comment on their power. Are we so far removed from a belief in witches that these

creatures seem humorously grotesque rather than awe-inspiring? How did they seem to Macbeth and Banquo? Why does Macbeth *start* at their appearance? *Line 10.* This has been interpreted as meaning that she will gnaw a hole in the ship. Do you see anything in the later lines which militates against this specific interpretation? Is it any better to take the lines as expressing a general threat, — as we say, “I’ll fix him”?

There are two general views that explain why the witches came to Macbeth: one view maintains that they came because summoned by the evil and ambitious thoughts of Macbeth; the other view maintains that the witches are themselves the instigators of evil, and on their own initiative they put these evil thoughts into Macbeth’s mind. Which explanation appeals to you? Mass your arguments to prove your point. Or do you find still another explanation that seems to you more rational?

Are these three witches differentiated and characterized, or does it seem to you that the arrangement of these speeches by Shakespeare must have been wholly haphazard? Give reasons for your views.

Page 12, line 39. Is there anything significant in the fact that these witches are apparently first seen by Banquo? Would it have been more dramatic for Macbeth first to speak of them or to them? *Line 44.* How would you interpret this concerted gesture?

Page 13, line 51. How would you explain Macbeth’s sudden start? Does it reveal guilt or mere surprise? May a wholly innocent person be misjudged under sudden accusation, and act as if he were really guilty? Did you ever know of any such case?

Page 14, line 71. If Macbeth was already thane of Glamis, why should the witches thus salute him? Contrast the ways in which Macbeth and Banquo receive this news. Who is more affected? Is this due to the difference in the nature of the news or in the natures of the men? Account for the presence of Ross and Angus.

Page 15. Do you think it more dramatic to have a portion of the prophecy thus immediately fulfilled? Does it impress you as perfectly natural, or as mere stage artifice? *Line 108.* It will be interesting to note throughout the play the many figures from cloths. Cite other examples. Make a complete list. Would you include *line the rebel*? *Line 112.* What is Ross's attitude toward Macbeth?

Page 16, lines 127-129. From what is this figure? *Line 134.* Do you think this is the first time Macbeth has *yielded to the suggestion*? Cf. page 27, line 48. Whether the thought of murder originated in the mind of Macbeth or of Lady Macbeth, or whether it came to both independently, and whether it came before or during the progress of the play, — all these are questions each student should try to answer. Do not come to a hurried conclusion, — first mass your facts and then decide.

Page 17. Do you think it natural for Macbeth to be so centered in his own thoughts that for a time he almost ignores the presence of his companions? What is the thought which most engrosses him? Do we feel that Macbeth here has the courage to murder Duncan; or rather, do we feel that he has the courage to resist? Do we want him to resist? Or is our interest now so

wrought up that we shall feel disappointed if he does right? If we are so disappointed, does it show in us a barbaric interest in murder or a civilized interest in art? Is it akin to the interest most people have when they go to see a fire—they want to see a big destructive one?

Page 18. Is too much or too little made of the execution of Cawdor? Is it possible that Shakespeare introduces this account in order to bring in Duncan's philosophizing comment (lines 10-13)? Duncan's comment may be cited as a case of *dramatic irony*; it ostensibly refers to Cawdor, but the audience instinctively applies it to Macbeth. The situation here is made more dramatic all along by Duncan's absolute trust in Macbeth. *Lines 22-27.* Is Macbeth sincere in this? Do we feel that now he has completely banished from his mind the idea of murder?

Page 19, line 39. Comment on Duncan's appointment of Malcolm as Prince of Cumberland. Does it seem to you a selfish act? Had Malcolm done anything to warrant the honor? Was it a perfectly natural thing to do? Did the thanes present receive the news with any enthusiasm? May their indifference be accounted for on the ground that they were expecting the appointment? Or did they think so little of Malcolm that they could show no interest? Is it possible that Shakespeare, feeling, as every dramatist must feel, the need of compression, simply decides that he must ignore the action of the thanes and present at once the effect of this announcement upon Macbeth? *Line 44.* Note that *rest* here means *repose*. What has this scene accomplished?

Page 20, line 1. Comment on the beginning of

this speech. What is true? Do you consider this an artistic touch? Why? *Line 2.* When in the letter Macbeth speaks of *perfectest report*, to which incident or fact does he refer? When did Macbeth write this? Do you think Lady Macbeth reads all the letter? What part, if any, is omitted? Do you imagine that Macbeth in writing this anticipated correctly the feeling it would arouse in Lady Macbeth, or do you think she here begins to manifest a determination which so far had lain dormant? Is she just in her characterization of Macbeth? How would you express her attitude toward him — respectful? loving? sympathetic? pitying? antagonistic? condescending? domineering?

Page 21, lines 22–27. Contrast Lady Macbeth's attitude with that of her husband. He dallies with temptation; she grasps it tightly, and remains firm until the deed is done. Which of these attitudes is most commendable? Did Macbeth waver from fear of results or from conscientious desire to do right?

Pages 21, 22, lines 36–51. Does this speech make you think more or less of Lady Macbeth? Does it convince you of her native wickedness or her lack of it, — a lack that exemplifies itself in the strenuous call upon forces outside to come and overpower the forces inside? Or is it true that one not naturally wicked could utter such a call?

Page 22. After we see Macbeth in the presence of his wife, who do we feel is the dominating personality? What can you cite to prove your opinion? *Line 57.* Note here a desire on the part of Macbeth to be scrupulously truthful. Try to find other instances of this desire. Is it perfectly consistent and natural?

Pages 23-25. Contrast this scene with the preceding one. Select an adjective for each of them. What attitude in Duncan is Shakespeare trying to bring out? How does Banquo aid in this? Do you think Lady Macbeth's action here should be plainly insincere to the audience, or should it be just as sincere as naturalism can make it? By over-courtliness could she reflect her insincerity without revealing it to Duncan? If we did not know Lady Macbeth's inner mind, would her words deceive us as they deceive Duncan?

Page 25. In Macbeth's soliloquy, what arguments does he make against his committing the murder? Why do you think Macbeth is more likely to risk punishment after death than punishment here on earth? Under ordinary circumstances and with ordinary people is this same attitude general?

Page 26, lines 21-25. Is this a difficult image for you to grasp in its details? Why? *Line 25.* What are the usual incentives to murder, — lacking in Macbeth's case? Why does Lady Macbeth enter here?

Pages 27, 28. Does this conversation gain at all in intensity by the fact that Duncan is at the banquet table in a near-by room? Or does it seem inartistic to have both the host and hostess leave the room? In the swift movement of events on the stage would these questions so naturally arise? Did Shakespeare expect his dramas to be read?

Page 27, line 32. Just how confident in his opinion is Macbeth here? What method does Lady Macbeth adopt to shake his resolve? Can you think of a more efficient method which Lady Macbeth could have adopted? Which charge carries the sharper sting to

Macbeth, — the charge of inconsistency, or the charge of cowardice? Would this be true of most men? Most women? *Line 47.* What word used by Macbeth suggests the word *beast* to Lady Macbeth? *Line 48.* When do you think this *enterprise was broken* to Lady Macbeth? Do you readily adopt the suggestion that this was done before the play opened? Does such an interpretation preclude the notion that the witches' prophecy suggested the murder to Macbeth? Is it possible that Macbeth mentioned it in the letter? Or has he had any chance since coming home? What do you think of the suggestion that, as a matter of fact, Macbeth had never said a word to Lady Macbeth about the murder; he had thought about it, and she knew that he had thought about it, and she is possessed of so much intuition that she can now boldly assume to him that he has confided his secret to her; and he in his highly wrought state is unaware that he has not done so? Or is it more likely after all that Shakespeare, led on by the inviting contrast between *man* and *beast*, creates an inconsistency? *Line 53.* Comment on the tone that should infuse the phrase

and that their fitness now

Does unmake you.

Would you punctuate it differently?

Page 28, line 58. Would Lady Macbeth have been thus cruel? If not, why does she say she would? Which would be the more reprehensible — the cruelty or the lie? Which do you think is the more overpowering in forcing Macbeth to consent to the murder, — the dominating emotion in Lady Macbeth, or the invincible force of her logic? In the history of

the world which of these two influences has been most effective?

Page 29. What artistic advantage is secured by introducing Fleance here? Is the gain immediate or subsequent? In the conversation between father and son, what details are brought out which lend the proper atmosphere to the scene? Do you think Banquo here shows any suspicions of Macbeth? If he does not here, where would you say he does? Is Banquo always truly loyal to Duncan? Is it more artistic that Duncan does not again appear?

Page 30. How is the heinousness of Macbeth's crime increased by this conversation? Is it more or less dramatic because it is increased? Is Macbeth quite truthful in this conversation?

Page 31. Is the dagger supposed to be introduced as a warning, or as an incentive, or neither? How does Macbeth interpret its appearance? Does it make him more or less determined? Does its presence tend at all to excuse the murder? Does it add to or detract from the dramatic effect? Do you think its effect would be greater upon an Elizabethan or upon a modern audience? Explain. Do we at this point feel that there is any possibility of Macbeth's failing to commit the murder?

Page 32, line 1. Do you think Lady Macbeth's nature of such a sort as to need the stimulus of drink? Does the fact that she felt herself thus made bolder add to or detract from our general estimate of her character? Have you here a definite conception of the appearance of Lady Macbeth? How is she dressed? How is her hair arranged? What color is her hair?

Is she carrying anything in her hand? Where are you imagining this as happening, — on a stage, or in the castle of Inverness? What is happening outside the castle? *Line 13.* Would she have killed Duncan if he had not resembled her father?

Page 33. Is the exact moment of the murder indicated to the audience? Note on this page the many short speeches. What is the dramatic effect of them? Account for the fact that Macbeth is the more disturbed of the two. *Lines 33, 34.* Why is Lady Macbeth's remark of dramatic significance? (We can call this a case of *dramatic foreshadowing*.)

Page 34. Comment on the highly figurative language of Macbeth. Is it effective? Is it natural? *Line 52.* Do we admire Lady Macbeth for her courage, which here contrasts so strongly with Macbeth's lack of it? Note the tone in which the words must be spoken. Would a more insistent demand from her have forced Macbeth to return the daggers? Do you think Shakespeare has increased the dramatic effect by having Macbeth bring the daggers back? Explain.

Page 35, line 59. Comment on the art of leaving Macbeth alone here. Do you think the knocking should commence immediately after Lady Macbeth's exit? Is there any indication that Lady Macbeth's visit to the dead chamber tends to unnerve her? What is the dramatic effect of the knocking? What is your image of Macbeth here? How do his hands pluck out his eyes? *Line 61.* How is it that Macbeth, rather than Lady Macbeth, realizes that the hand of murder cannot be cleansed with water? Note her speech in line 67 and contrast it with what she says

on the same theme in the sleep-walking scene. What has brought the realization? *Line 74.* Is Macbeth already repentant? Has he any right to censure any one but himself for the deed? Can he lay the blame on Lady Macbeth? On the witches? Does he at any place in the play do this? Does Lady Macbeth here seem wholly in command of herself?

Page 36. This Porter's Scene has been variously discussed by critics. Some maintain that it was not written by Shakespeare and that its presence lessens the dramatic effect. Others assert the exact opposite. How does it impress you? Is its purpose relief action? Structurally how is it beneficial? If it is bad art to include it, is it interesting in itself? Does it impress you as being funny or coarse? Exactly what is the natural intent of the porter, — that is, if he were not in his drunkenness pretending to be porter of hell-gate, what would he normally be doing?

Pages 36, 37. Preceding the exit of Macbeth on page 37, what comment can you make on the nature of the conversation? Is it more dramatic for us to hear of the unruliness of the night from Lennox, or might this have been artistically hinted at during the progress of the murder? How could this last have been done? *Lines 48 ff.* Are Macduff's actions and words natural to one who has discovered a murdered man? Does stage convention demand naturalness, or is any departure from nature bad art? Is blank verse natural? artistic? Can one who acts the part of Macduff easily escape ranting?

Pages 38, 39. The chief interest here centers around Macbeth's action and its effect upon Lady Macbeth.

At first she is in perfect control of herself, making the most natural inquiries possible. Then with the reëntrance of Macbeth and the announcement from him of the murder of the two innocent grooms, she either faints or pretends to faint. Try to decide in your own mind. Does she maintain her control throughout the play? If she gives way completely later on, are we justified in assuming that the commencement is here? What about her composure at the banquet scene? If the faint is genuine, do you admire her more, or less, for it? Granting that her action is for the purpose of deception, do you nevertheless admire her control? Are you more impressed with her womanliness or her un-womanliness? Comment on the fact that Macbeth here shows little concern for his wife.

Page 40. Who seems to assume control of things here? How do you explain this? Had he previously shown executive ability? Are you greatly interested in the fate of Malcolm and Donalbain? What excuse had they for flight? Was this excuse a good one? Would you think more of them for remaining in Scotland? Did Shakespeare want them in Scotland? Why, or why not? Are you later disappointed at receiving no further definite news of Donalbain? Is this a blemish?

Pages 41-43. Of what value is this scene in furthering the plot of the play? What does it show in reference to the universal acceptance in the play of Macbeth's innocence? Comment on the mood of nature. Is it significant that the old man should first talk to Ross? Why not to Macduff first, for instance? In a modern presentation could this scene be cut without

marring the effect? Does that show that it was unnecessary in Elizabeth's time?

Page 43. Comment on Banquo's loyalty to Macbeth. Are your sympathies with the sovereign or with the subject?

Pages 44, 45. In the conversation between Banquo and Macbeth, three significant questions are asked. What are they? Why significant? Is Banquo as unsuspicious as Duncan?

Page 44, line 10. In saying *Hush! no more!* is Macbeth addressing evil spirits who are tempting him, or does he say this because he sees the king coming?

Page 45, lines 48 ff. Do we take this characterization of Banquo at its face value? How does it harmonize with our preconceived notions of Banquo? Brought face to face with the relative value of the two men, what can you say of each? What would Banquo have said of the power of Macbeth over him? *Lines 61-64.* Comment on the repetition here. Is it artistic?

Page 46. Is it natural that Macbeth should now, rather than before the murder, think of these advantages accruing to him? *Line 75.* Why does Macbeth say this? Does he forget? Why does he allude to a former meeting? Why did not Shakespeare let us hear the conversation of the first? *Line 77.* Is this all a fabrication of Macbeth's, or do you suppose Banquo was guilty of the charges named?

Page 47, line 88. Can you think of the scriptural verse which may have been -- likely was -- in Shakespeare's mind? Do you think Macbeth particularly skillful here? Do you find him acting wholly on his own initiative, or is Lady Macbeth still helping him?

Page 49, line 134. Is the assigned reason a plausible one? Did the assassins need a plausible one? Why assign any? What was the real reason?

Scene II. Page 49. Did Lady Macbeth know anything about Macbeth's murderous plans against Banquo? Had she known, would she have approved? Can you point to a later line which throws light on the answer? *Lines 4-7.* Characterize Lady Macbeth's attitude and mood. Do you imagine that, as she looks back upon the events, she blames herself particularly? Is it natural that we should see her crime more clearly than she sees it? Do you fancy her trying to find excuse for her wrong? Is it likely that she would feel it less keenly than would a woman of Elizabeth's time? of our time? Why does she still think it necessary to appear brave in the presence of Macbeth?

Page 51. What are the several details on this page which lend the proper atmosphere of grewsomeness to the idea of Banquo's murder? Is the atmosphere as stifling as it was on the night of Duncan's murder?

Page 52. Some ingenious critics have said that Macbeth was the third murderer. Can you see grounds for this? If Shakespeare intended this, would he be likely to let the audience into the secret? If Macbeth was not the third murderer, who was? *Lines 12-14.* Explain why Shakespeare should insert these details. Do you consider the escape of Fleance as the turning point of the play?

Pages 53, 54. If you were playing the part of Macbeth would you here try to represent yourself as perfectly composed, or would you try to suggest tense, though suppressed excitement? Ought Lady Macbeth

to seem more genuinely calm? *Line 8.* Does it seem to you necessary that the murderer appear at the door? Can you think of some other device? *Line 21.* Is it true that had Macbeth been the third murderer he would have known the fate of Fleance, and could then have been proof against the evident display of excitement here? *Line 32.* Do you imagine Lady Macbeth's saying this with perfect composure? Has she seen anything amiss? Has any one? Would Macbeth's actions naturally be closely scrutinized? Is the unnatural situation disturbing here?

Page 55. Should the ghost of Banquo actually appear? Do not be misled by the fact that neither Lady Macbeth nor the guests see it. The Elizabethans, credulous, and skilled in ghost lore, well understood the currently received opinion that a ghost had the inherent power of revealing itself only to those to whom it wished to reveal itself. Here it could, if it chose, be invisible to all except Macbeth. Ben Greet brings the ghost on here. Would you, if you were staging the play? Or would you treat it as you would the dagger on page 30? All through this part what is the special thing that unmans Macbeth? When is he more composed?

Page 56, line 66. What is here Lady Macbeth's feeling toward her husband? Does she reveal it to her guests? Does she act well? Is she tactful in finally getting them away?

Pages 56-58. Do we here sympathize with the king and queen, or are we anxious that they reveal their guilt? Do you consider the interest as tense here as at other parts of the play? Are we relieved when the

guests have gone? Comment upon the fact that Macbeth afterwards receives no upbraiding for his indiscretion.

Page 59. What new fact now comes in to disturb Macbeth? Is any new movement set a-foot? *Line 133.* Why does the audience now feel that Macbeth will receive no help from the witches? *Line 141.* Is this said sympathetically? What would you say is the state of affection between the two now? Interpret carefully the last speech of Macbeth, — it is Macbeth's excuse for his action. How does he excuse himself?

Page 60. State the object of this scene. It is generally regarded as an interpolation. (An interpolation is a portion inserted by some one other than the original writer.) Can you see just grounds for so regarding this? Is the scene necessary? or helpful? Is it likely that it would be presented on a modern stage? Why, or why not?

Pages 61–63. What is accomplished by Scene VI? Trace the growth of opinion adverse to Macbeth. Is such a change in opinion of public characters common nowadays? Can you cite examples? What trouble, previously hinted at, is here seen intensified? To what is this tending? Do these new developments tend to destroy or to increase the unity of the play? Explain.

Pages 63–65. What is the relationship between the cat, the hedge-pig, the harpier, and the three witches? Are the witches or the animals higher in authority? What is our attitude toward these witches now? Is it different from what it was at the beginning? Explain. Contrast the places in which we see them. Is the mention of the various ingredients, which go to

make up the broth so grewsome and revolting as to transgress the boundaries of art? What allows us ever to tolerate the grewsome in art? What is the attitude of Hecate toward the other witches? Comment on the attitude of Macbeth toward the witches. How do you explain it? Is it bravado or bravery? Do you think he has perfect confidence in them?

Page 66, line 63. Whom do the witches mean by their masters? Does the answer throw any light upon a previous question on this scene?

Pages 66, 67. Of these various apparitions is there any one that especially disturbs Macbeth, or is he comforted by them all? Is he especially comforted by any one?

Page 68. Why do you suppose the witches refused to answer the question concerning Banquo's issue? What relationship has this show of eight kings to a previous prophecy? Explain in detail.

Page 69, line 133. Why did Macbeth curse the hour? Was it because of the general effect, or because of some special thing said? *Line 135.* Explain the presence of Lennox at this unseemly place. Are you surprised that Macbeth mentions the witches to him? Why would he feel that he could safely do so? *Line 139.* Note the dramatic irony in this line. How does it chance that messengers seek Macbeth here? Macbeth here unwittingly curses himself, — he places the poisoned chalice to his own lips. *Line 142.* Is this news brought at an effective time? Describe the effect of the news upon Macbeth. Does it provoke expressions that reveal new phases of his character?

Page 70, line 1. Explain the presence and the mes-

sage of Ross. Contrast the attitude of Ross and Lady Macduff toward Macduff's flight. With which attitude do you sympathize? Can you excuse his going? Did he apprehend any danger to his family? And if he did not, was this thoughtless on his part? Comment on Ross's attitude toward Lady Macduff.

Page 71. How does the conversation between Lady Macduff and her little son impress you? Is his cleverness overwrought? Is the device a common one in literature? Can you cite other examples? (Cf. the little Prince Mamilius in *The Winter's Tale*.)

Page 72, line 55. Who may this messenger be? Does he do all that he could to protect Lady Macduff? What is the effect of this murder upon the reader? Are others of the family murdered? Can you find any adequate explanation for Macbeth's cruelty here? Would the scene have been more dramatic if Macbeth had appeared as one of the murderers? Is there any reason why he should not?

Scene III. Pages 73-78. Can you account for the length and the slow movement of this part of the scene? Is the following a just comment: Malcolm spends a long time in saying, "I am a bad fellow — oh, a very bad fellow! Why, you have no idea how bad I am." Then, when he has finally made Macduff believe this characterization of himself, he turns about and says, "Oh no, I was just fooling. I am a very good fellow; oh, an exceedingly good fellow! Why, I could n't really tell you how good I am." If this comment is not just, tell in what particular it is unjust. If it is just, what excuse can you assign for Malcolm's conversation with Macduff? Was Shakespeare desirous that the audience

should not think much of Malcolm? Why? Does Macduff here display a character that you greatly admire? What qualities are apparent?

Page 79. Can you think of anything extraneous to the drama which may have influenced Shakespeare to write this episode of the king's evil? Would he have been likely to write it if Elizabeth had been queen? But even granting its general extraneousness, can you nevertheless find some dramatic excuse for its introduction?

Page 80, line 160. How did Malcolm recognize him as a countryman? *Line 173.* Give a synonym for *relation* here? *Line 175.* Why *hiss* the speaker? *Line 177.* Is the pun on the word *well* effective? On the word *peace*? Do you know whether it would be more cordially welcomed by a Shakespearean audience than by ours? Can you cite other examples?

Page 82. Comment on the way Macduff receives the news of the murder of his wife and children. What special vengeance does he immediately determine upon? Are we surprised to learn that more than one child has been killed?

Page 83. What is dramatically significant in the fact that the doctor has watched two nights? Has the fact that Macbeth is away, influenced Lady Macbeth's sleep-walking?

Page 84. What does the gentlewoman say which reveals her loyalty? What characteristic in Lady Macbeth has won this spirit of loyalty? As Lady Macbeth enters, describe your conception of her costume, facial expression, hair, gesturing, voice, etc. *Line 31.* What word does she emphasize, and what does the em-

phasis imply? *Lines 32, 33.* Why in reality does the doctor jot down what she says? Does his action contribute to the dramatic effect? *Line 35.* What do the *one* and the *two* suggest? *Line 42.* Can you imagine how Lady Macbeth learned of the murders in Macduff's household? *Line 51.* Does this imply that Lady Macbeth's hand was little compared to the hands of other women, or was it small contrasted with the fancied collected mass of all the odors of Arabia? While the doctor and the gentlewoman are speaking their lines, what, do you imagine, is Lady Macbeth doing? *Line 65.* What light does this throw upon Lady Macbeth's knowledge of Banquo's fate? Did she know it at the banquet? What indication is there that her state of mind is confused?

Page 86. What evidence have you that the doctor suspected she might try to commit suicide? Were his suspicions well grounded? Point to the passage that verifies your assertion. Is this a good illustration of dramatic foreshadowing? What were the doctor's secret conclusions concerning his patient?

Page 86, line 5. What word inserted after *excite* would make this line clearer? What is the effect upon the audience of the mention of *Birnam wood*? *Line 7.* Do you consider the mention of Donalbain's name here an artistic touch? Why? *Lines 15-30.* The lines here afford fruitful study of Shakespeare's imagery. Study each of the images carefully. Note how quickly Shakespeare goes from one idea to another. Do some of these seem mere conceits (figures involving ingenious and far-fetched comparisons) that seem to us ineffective? Point these out, and comment freely.

Pages 88-90. Make a study here of Macbeth's moods. Are they consistent with his present character? Do you feel that they are the result of circumstances, or are they merely temperamental? Do you feel that in every particular he has retrograded so that you have lost entire sympathy with him? Or if you still feel sympathetic, try to account for that feeling. What of his attitude toward his wife? Has he a genuine desire to help her, prompted by the kindliness he still feels? Or is any remnant of kindliness shadowed by his selfish interest in his own safety? What is the doctor's attitude toward Macbeth? Why would he like to escape from Macbeth's presence? Have Macbeth's varied experiences tended to destroy his courage?

Scene IV. Pages 90, 91. Have Malcolm's new responsibilities wrought any changes in his character, or is it simply that his new position and the new circumstances reveal a little more of his dignity? Do you think this may be Shakespeare's method of making the coming kingship more becoming to Malcolm?

Page 92. What is now Macbeth's attitude toward his enemies? Do you suppose Macbeth makes any endeavor to interpret the cry of the women? Just how sorrowful does he feel when he learns that the queen is dead? Is the poetic effect of his generalizations on life marred or increased by his attitude toward Lady Macbeth's death? Do we regret her death? Do you think the announcement of it could come at a more opportune time? In which are we more interested, this announcement or that of the messenger (page 93)? Does this announcement lessen or destroy Macbeth's faith in the witches? How do you interpret the ful-

fillment of this prophecy, — do you think of the witches as directing Malcolm's command, or do you think of them as having the gift of foreknowledge?

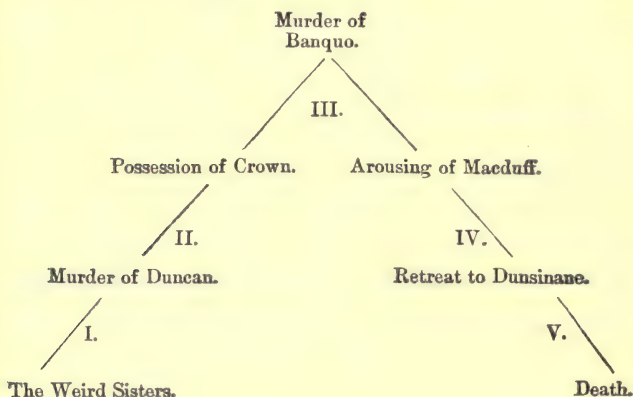
Pages 94, 95. Do you see any change here in Macbeth's attitude? Is he still confident in a part of the prophecy? When does he entirely lose this confidence? Of what dramatic significance is young Siward's death? Comment on the artistic aim of Macduff's anxiety to meet Macbeth.

Pages 96–98. Why had Macbeth avoided Macduff? Was it through fear? Does it make the scene more dramatic to see Macbeth still trusting to the prophecy? Comment on the spirit of the king's last speech. Does our sympathy for Macbeth last through the play? Is it more likely to last if we interpret the witches as instruments urging crime rather than as instruments who come only with the wicked thoughts of the individual? Does our interest in the play cease with Macbeth's death, and is the rest a mere excrescence? Do we agree with Malcolm's characterization of the king and queen? Do we pardon it?

(The portion which follows, down to the bottom of page 64, is reprinted from *A Student's History of English Literature*, by William Edward Simonds, Professor of English Literature in Knox College.)

Like *Hamlet*, this is a romantic tragedy, in which the dramatist introduces a supernatural element in the part played by the Weird Sisters, as well as in the apparition of Banquo's ghost. Notice the wonderful poetry of this play: point out passages which the fancy of the poet has made rich with imagery. Note the sweep and rush of the movement, the inexorable rapidity of

the action. How does the opening scene prepare for the story of evil that follows? Study the action of the drama in this diagram: —



It will be seen that the crisis of the play is in the murder of Banquo: why should this incident, rather than the murder of King Duncan, form the dramatic crisis? What similarity in the two murders first rouses general suspicion against Macbeth? What is the full significance of Fleance's escape? Now point out how Macbeth's successive acts of tyranny conduce to his own downfall. Especially study the Macduff motive: how has Macbeth prepared an avenger of his own wicked deeds? Make a similar examination of his intercourse with the Weird Sisters. Show how ironically their predictions serve to betray their victim.

In analyzing the character of Macbeth, two problems are to be considered: (1) his relation to the Weird Sisters; (2) his relation to Lady Macbeth. Upon the solution of these two problems rests the question of

Macbeth's moral responsibility for his crimes. First, is it the salutation of these strange creatures on the blasted heath that suggests the murder of King Duncan? Study the immediate effect of their prediction on Macbeth. Why, do you think, does he say, "Stay, you imperfect speakers, tell me more," — and again, "Would they had staid"? What significance do you find in the conversations with Lady Macbeth, Scenes VI and VII? It is well to inquire how far into the future these mysterious beings really see, and to what extent they are actually able to predict. The invocation of Lady Macbeth to the "murdering ministers" who in their "sightless substances" wait on nature's mischief is apparently addressed to them. They are by no means *witches* in the vulgar application of that word; rather does the number and the character of these apparitions connect them in some sort with the Fates. The older meaning of the word *wyrd* [*weird*] was *fate*. They may indicate the subtle intent of Macbeth's half-conscious purpose; their power seems to be only over those who are evilly inclined; they seem to understand the thought of their victim, to harp his own imaginings, and to lure him on in the direction of his desires, encouraging him to attempt the course he is inclined to follow. Compare *Genesis* iv, 7: "If thou doest not well, sin lieth at the door."

Secondly, as to the other problem; it should be noted that Lady Macbeth is not so much a foil to her husband as a complement; she is not used for the purpose of contrast so much as to supply his defect. It is possible to interpret her character as that of a woman selfishly ambitious to be queen, inciting her husband to a

crime, and goading him on to the murder; in which case we must consider her the incarnation of all cruelty and wickedness, a fiend in woman's form. We may, on the other hand, interpret her action as based on her love for Macbeth, and find a motive for her obvious wickedness in the desire that he may possess the utmost fruit of his ambition. Which interpretation seems more just? The former was long held to be correct; the latter has more advocates now. In studying her character, note the signs of weakness which develop immediately after the murder of the king. Why does not Macbeth disclose to his wife his plans for the murder of Banquo? What indications of tender feeling do you find shown by Lady Macbeth in her effort to protect her husband on the appearance of Banquo's ghost?

Study both these characters with reference to their expression before the murder of Duncan and afterward. What remarkable exchange of character do you discover in this double development? Particularly note the desperate force displayed by Macbeth as his doom approaches.

The character of Banquo is in admirable contrast to that of the Thane. Point out some of the differences between these two men. Do not fail to note the intense pathos of the passage wherein Macduff learns of his bereavement (IV. iii. 200-240).

Read the account of the real Macbeth as given by Holinshed, and included in many of the introductions to the play. In what way has Shakespeare enlarged his theme to the point of universality in its application? What, to your mind, is the moral purpose of this play?

Theme Assignments for "Macbeth"

1. *Page 20.* It is of course obvious that this portion of the letter read is the end, and that the beginning is omitted. Write this first portion as you imagine it.

2. *Page 20.* Suppose that the dramatist wished to have Lady Macbeth reply to this letter. Write out in full what you think he might appropriately have her say.

3. *Pages 35 ff.* Write an account of the murder of Macbeth as it might be prepared for a carefully edited, conservative modern newspaper. Write headlines, date, and all such necessary details as are brought out in page 38, lines 60, 68; page 39, lines 86-91, lines 97-101; page 40, line 111, etc.

4. *Page 41.* As a separate portion of the newspaper account, prepare an imaginary interview with Ross.

5. An interesting exercise would be the editing of a class paper which would publish in successive issues the events which are chronologically brought out in the play. The first number of the paper could, for example, describe the battle and report the experience of Macbeth and Banquo. The editor selected by the class could, in conjunction with the teacher, decide upon the number of issues and the assignment of special topics.

6. Discuss the witches as they reveal themselves on page 7, pages 11-14, and on pages 63-69.

7. *Page 83 ff.* Putting yourself in the place of the doctor, write such an account of his experience as you imagine he might write in a letter to an intimate friend. You may assume that he had been her family physician. Do not omit the details on pages 40 and 89.

8. Discuss the motive for Macbeth's ambitious designs. You will get hints for this on page 13, lines 47-50; page 14, lines 89-140; page 20, line 50; page 23, lines 64-68.

9. Trace Macbeth's changes of mood from the time of his meeting the witches to the murder of Duncan.

10. Write out Lady Macbeth's confession as you imagine it spoken to a priest just before her death.

11. Write an argument disproving the assertion that Macbeth was the third murderer introduced on page 52. Do not fail to emphasize the significance of line 21, page 54.

12. Write in dramatic form the conversation and the stage directions to a scene which you may imagine to have taken place on the heath. Imagine the three murderers of Banquo meeting together to discuss the deed after the first murderer has returned to report to his companion his interview with Macbeth.

13. Describe the banquet scene. Imagine yourself to have been present as one of the guests, wholly mystified by the action of Macbeth. Bring in the fact that you chanced to hear Lady Macbeth's aside (see bottom of page 55).

14. Write out the sort of reply you would make to one who would assert that Banquo was just as capable of murdering Duncan as was Macbeth.

15. Take one of the longer speeches of the play, and write it out in the clearest and best prose that you can command. Take, for example, Lady Macbeth's speech, pages 20, 21; Macbeth's speech, pages 25, 26; Macbeth's speech, pages 30, 31; Macbeth's speech, pages 45, 46; Hecate's speech, page 60.

16. Take your choice of one of the following themes: A Scottish Castle, Lady Macbeth's Personal Appearance, Macbeth Commanding his Soldiers, Descriptions of External Nature in *Macbeth*, The Character of Banquo, A Royal Banquet, "The Gracious Duncan," The Figurative Language in the Play, The Children of Shakespeare's Plays, Stratford-on-Avon, A Day with the Boy Shakespeare, Macbeth as a Husband, Scene between Macduff and Malcolm after the Death of Macbeth, Superstition in Shakespeare's Time, Lady Macbeth as a Hostess, The Stone of Scone, The Royal Touch, The Miracle Plays, An Afternoon at the Theatre to See the First Performance of Macbeth (Shakespeare's time). Macbeth Contrasted with Duncan and with Edward the Confessor.

BURKE'S SPEECH ON CONCILIATION WITH AMERICA¹

BURKE'S famous speech secures its strongest interest when the historic sense of the student is thoroughly alert. We should call to our imagination the tension of that early period when our ancestors were so thoroughly aroused by the schemes of unjust taxation which Lord North and his followers were trying to foist upon the American colonists. Having clearly in mind the memory of the Boston tea-party and the attitude of the Southern colonists in storing the taxed tea in damp cellars, we can sit as listeners in the British House of Commons and hear the friend of the colonists arguing valiantly for justice to Americans. Re-picture to yourselves those early days, and be ready to applaud the passages which plead so eloquently for fair treatment toward the colonists.

It is assumed that the following questions and suggestive comments are supplementary to the study of the notes and introduction to the R. L. S. edition of Burke's *Speech on Conciliation with America*. A careful study of this editorial equipment and of the speech itself may, in some cases, precede the study of the following questions and comments. Many teachers, however, will wish to use them together.

The numbers following refer to paragraphs.

1. Why did Burke welcome the return of the grand

¹ The references which follow are to No. 100 of the R. L. S., published by Houghton Mifflin Company.

penal bill? What did Burke mean when he said that they were not embarrassed by the mixture of coercion and restraint? How could they have made themselves embarrassed?

2. Why was the subject an *awful* one? Would it have appeared so to a mere demagogue? Do you think the government of the Philippines appears an *awful* one to the average congressman? Should it? Comment on the sentence, *Something of this sort*, etc. Is the parallel structure effective? Are the figures illuminating?

3. What, in general, was the conception he had formed of American rights?

4. Parliament's view is here contrasted with the view of a single individual. Which has the advantage? Why? What has Parliament done? Why has it done this? What has been the effect of this upon America? What adjective might Burke have truthfully employed to characterize the attitude of America? Why did he avoid using it?

5. Who was the public tribunal in this case? What had this public now a right to demand? What is a ministerial measure? Do you know what happens in England when a ministerial measure fails to pass?

6. What does Burke mean when he says he threw his thoughts into some sort of parliamentary form? Do you think Burke really felt his lack of qualification for constructing a plan of dealing with America, or is this just a bit of pardonable mock humility? Do you consider it effective? Would you consider it effective in a modern speaker?

7, 8. Even though Burke had no exalted ideas of

paper government, what was he nevertheless willing to do? Why was he willing? If his plan was futile or dangerous, what would be done with it? What does he mean by saying that *there was nothing exterior to it of power to awe, dazzle or delude*? Do you think after the vote (the measure failed) he would have said that *they had treated it as it deserved*? Do you imagine he had in the beginning the strict confidence in their good judgment which he here expresses?

9. Note what he says of peace. He first gives in series the sort of peace it is not; then in balanced series the sort of peace it is. Do you consider this effective, or does it strike you as mere artifice? Whom does Burke mean by *your people*?

10. Why, does Burke say, the plan will disappoint some people? In mentioning all the things which his project does not do, what particular insinuations is he making? Do you think he does this adroitly?

11. This plan, differing from Lord North's in so many ways, is like it in what one? In referring to *that noble lord*, is there any innuendo cast, or is Burke simply practicing parliamentary decorum? Explain the last sentence.

12. Explain the significance of Burke's phrase, — *previous to any submission on the part of America*. How could America have shown her submission? Why does Burke emphasize this fact of the House's having gone so far in conciliation and in acknowledging itself at fault? In saying *we have proposed a capital alteration*, what is the antecedent of *we*, and what is the *capital alteration proposed*?

13. In what general way is Lord North's plan like

Burke's? In what general way is it unlike it? Why, in Burke's opinion, should a proposal for peace originate from England?

14. The first of the questions — Whether to concede — is discussed in paragraphs 15–65; the second — What to concede — in paragraphs 66–107. Note carefully the main and the subordinate points of the argument. What would you say is the purpose of this paragraph? Does it start the argument? Does it give the trend of the argument? Would the speech be just as compact and just as effective without it? Could any parts be safely omitted? Note that the *Introduction* ends with paragraph 14.

15–30. What four strong reasons for conciliation are comprehended in these paragraphs? Can you account for the order?

With paragraph 15 the body of the argument begins. Note that the whole argument is of two kinds, *direct proof* and *refutation*. Direct proof is the speaker's own constructive work; refutation is the destruction of the anticipated arguments of the opponents. Compare *offensive* and *defensive* tactics in football. Naturally Burke starts with *direct proof*.

15. What does Burke here do to safeguard the strength of his assertions? Is his method effective?

16. What would the speech lose if this paragraph were eliminated? Do you find evidence of wordiness here?

17. Note the coherence established between paragraphs 16 and 17. How many paragraphs does Burke devote to a discussion of American commerce? Why devote so much space to this? What is the main point he is intent on establishing?

17-28. As you read this discussion on commerce, what three or four argumentative devices used by Burke strike you as being most effective? Why are they effective?

28. Do you think Burke gains or loses by ignoring the question of *imports*? Why?

29. Note the coherence. What words particularly help to establish it? Why devote so little space to *agriculture*? Justify or criticize the proportion granted to this in contrast with *commerce*. Would he have strengthened his argument by changing the order of these four themes? Upon which one does he expend the most logic? Upon which the most eloquence?

31. Of what particular use is this paragraph in the scheme as a whole?

32. Here commences the refutation. Burke fancies his opponents to grant what he has said and then to add, "Well, if this law of America is so valuable, we must fight to retain it." "*No*," he answers, "*peaceful management is better than force, and I'll tell you why.*"

33-36. What are his reasons? Which is strongest?

35. Is the fact that we have not tried a method a good reason against trying it?

36. This *third reason* is coördinate with what other two?

37. Do you think that the love of liberty in America is now as strong as it was in Burke's day? Is there the same necessity of our voicing our feeling? Is there any danger of its waning? Who are its strongest foes? What nations in the world would assert as strong a devotion?

38. Would Englishmen of that day or this admit that their own love of freedom had declined? Do you think Burke implies that it has? How had the time of the settlers' coming to America affected their attitude toward taxation? Do you think Burke correct in assigning to methods of taxation the test of liberty? Can you think of other tests?

39. Explain the phrase *popular in a high degree* as applied to government. Were the old legislative assemblies more popular than ours are now?

40. What does Burke mean when he says that Protestantism is built upon liberty? Does he imply that Roman Catholicism is not? In this connection it is interesting for us to know that Burke's mother and sisters were Roman Catholics, and that his father and brothers were Protestants. He, though a Protestant, was so sympathetic in his attitude toward Catholicism that he was sometimes accused of having Jesuitical tendencies.

41. Does Burke class the communicants of the Church of England with Protestants? Do you think that the holding of slaves tends to make the owners more devoted to liberty? Does Burke avow it as human virtue?

42. Does the study of law tend especially to develop a love of liberty? Does Burke imply that it does? Is his argument here convincing? Does Burke further suggest that the study of the law enables one to avoid the rigors of the law? Is there any detail in this paragraph which allows us to infer anything in reference to Burke's looking directly at his audience? Can you explain the effect of such a method? Make a complete list of the

words in this paragraph new to you, and use them in sentences. Which one of these words do you think you will be most likely to make a part of your own vocabulary? Is there any one that you will be unlikely to adopt? Why?

43. Comment on the force of the argument here. What makes (or mars) its effectiveness?

44. Why does Burke here employ a summarizing paragraph when heretofore in reaching the end of a division of his argument he has not felt it necessary to do so? Do you think it here increases the effectiveness of his argument?

45. Note that after making his summary he follows it up in paragraph 45 with a very natural inquiry, — “Now what are we going to do with this spirit?” and that to that question he in turn proceeds to give a very elaborate answer. Where else has Burke urged the matter of *stability in politics*? Notice the many short sentences in this paragraph. How would you characterize the effect of these? Do you see why Burke is here praising the efficiency of the established colonial legislative assemblies?

46. In what sense was *anarchy found tolerable*? What special inconsistency in the British attitude toward freedom does Burke here point out? Do you consider his method here an efficient means of winning votes?

47. Can you think of more than three methods by which the English could have met this stubborn spirit of freedom? Why does Burke here ignore the plan of giving them representatives in Parliament? In what specific way different from the third method could

they have changed the spirit of our fathers? What succeeding paragraphs grow out of this particular paragraph?

48. Do you see why it is more systematic? Why radical?

49, 50. Do you think Burke here effectually dislodges the argument concerning grants? If the land is going to be occupied, does it necessarily follow that the population will increase? What is the *mysterious virtue of wax and parchment*? Is it now sacredly regarded?

51. Could this be a part of paragraph 50?

52. What evidence is there in this paragraph that Burke, notwithstanding his knowledge of America, was still lacking in power to estimate its spirit? In Burke's opinion, why does a country own colonies? Is his view applicable to our holding the Philippines? The student will recall that the use of Latin quotations was in Burke's time favorably regarded. Even though we look upon it as a sign of affectation, we can here, nevertheless, see that this proverb is particularly trenchant and concise.

53. Analyze the strength of this paragraph.

54. The points made here are practically identical with those made in paragraphs 40, 41, and 42. Account for the repetition. Is the repetition effective? What does Burke mean by the *books of curious science*?

55. If the slaves had at this time been enfranchised, do you think their action would have been essentially different from what it was in 1863? It is interesting in this connection to note that in 1775 when Lord Dunmore, the appointed governor of Virginia, issued an

emancipation proclamation to the slaves and asked them to join his standard, very few did so. See Bancroft's *History of the United States*.

56. What is the prevailing tone in this paragraph? It is to be remembered in this connection that it was England, rather than America, that encouraged and insisted on continuing the slave traffic.

57. Do you consider the quotation apt? Do you consider the point a strong one? What modern inventions help us in annihilating space? Does Burke's point apply to our government of the Philippines? Read, in this connection, the address that President Taft delivered before the National Educational Association at Cambridge, Massachusetts, on July 4, 1910.

58. Would you more naturally put the latter part of this into the next paragraph?

59. Can you give concrete examples to illustrate what Burke means by *irregular conduct of scattered individuals* and *civil dissensions within the empire*? What *gravest public bodies* had Burke in mind? In what respect were these gravest public bodies *upon the very same title* as was Burke? Do you consider the parallel structure in the last sentence effective? You will notice a tendency in orators to arrange phrases such as these in threes. Can you see any inherent reason for such an arrangement?

60. Accepting Burke's distinction between an *empire* and a *single state*, cite an example of each among modern nations. Comment on the force of this paragraph. How would you characterize the tone of the last sentence?

61. What is the intended effect of the careful safe-

guarding of statements by such phrases as *it may not always be quite convenient* (paragraph 60), and *in my little reading*? Cite other examples of this in the speech. Is the situation which Burke describes in this paragraph a common one — does it frequently happen that in a dispute or difference between two parties one of them is in a judicial position? Cite examples. In his speech does Burke impress you as a judge or as an advocate?

62. Whom has Burke in mind when he speaks of *those very persons*? Can you think of reasons why these persons have not apprehended those in rebellion? The student will perhaps find this paragraph clearer if he will remember that *address* is equivalent to *petition*.

63. What is the implied answer to each of these rhetorical questions? Do you think Burke has added to the effectiveness of the argument by putting these thoughts in interrogative rather than in declarative form?

Note the care Burke takes in summarizing his arguments. He does not wait until the last; but when he reaches a stage where going directly forward might lead to possible confusion, he takes pains to gather up and re-phrase his points. He is not content with their possible grasp; he is determined to make a failure to grasp impossible.

64. Here commences the second grand division of the speech. The first pleads for the *necessity of concession*; the second presents his plan for concession. What was the main complaint of the colonies?

66. What does Burke mean when he says that he

is not concerned with the question of the *right* to tax America, but with the policy of taxation? Do you think he would have strengthened his position by arguing not only against the right but also against the expediency of taxation?

Would an American congressman strengthen his argument by quoting from Milton? Why, or why not? Would his colleagues be likely to recognize such a quotation? Would the effectiveness of the quotation depend wholly upon such recognition? Do you consider the series of interrogation effective? Which question is most so? Do you agree with Burke in his implication that England should adopt no course at any time which would make the colonists unhappy? Has the United States adopted Burke's policy in governing the Philippines? Does a wise parent always adopt such a policy?

68. Here is Burke's plan in the large. Note how he elaborates it in the succeeding paragraphs. Try to see if you can phrase it any more concisely.

69. What had happened in the years just passed to produce the changed attitude of the colonies? Who was largely responsible for this?

Explain the phrase, *upon its understood principle*. What were some of these *unfortunate events*, and what was their effect? Explain the full significance of this last sentence.

70. Do you think the Americans were more angered by the revenue laws or by the trade laws? Look up each, and try to decide in your own mind which were more tyrannical. Do you think there was any justification for the charge of some of Burke's opponents that the Americans were planning, after the repeal of the

revenue laws, to attack the trade laws? Would they have been justified in such an attack?

73. What comment can you make on the effectiveness of the phrasing of the first sentence?

74. Do you find any justification in this paragraph for saying that Burke is sometimes assertive rather than argumentative? What do you think of the importance of the *revenue-trade law* point in comparison with other points that Burke makes in his speech? Does it seem to you that he devotes more space to it than the importance of the subject deserves?

75. Cite a concrete example where the surrender of some minor point in a controversy might strengthen authority.

76. What kind of paragraph is this?

77. Already you have noticed that Burke takes great pains to justify his opinions by precedent. Do you think he considers precedent so important, or is he simply taking advantage of the British devotion to precedent, thinking by this emphasis to win votes for his resolutions? Note in the future paragraphs his handling of the point.

78. Note the anticipatory design of the last sentence. Paragraphs 79-89 elaborate this single thought.

78-88. Write out in a concise paragraph exactly how Ireland was admitted into an interest in the British Constitution. How Wales was; also Chester; Durham.

89. Do you agree with Burke in thinking that representation of the American colonies in Parliament would have been difficult? What modern inventions would have made the scheme more feasible? Do you

find the repetition of thought in the latter part of this paragraph effective? Is it marred by monotony?

90. Do you agree with Burke in establishing 1763 as the beginning of trouble? You will recall that this was the beginning of the Grenville ministry, which passed the Stamp Act.

91. Master this paragraph. It comprehends in concise phrasing Burke's entire plan.

92. Comment on the function of this paragraph.

95. What does Burke mean by the phrase, — *excepting the description*?

96. What are the words and phrases in this paragraph to which Lord North and his followers would be most likely to object? How does Burke attempt to disarm objection? Could you think of any reply that his opponents could make to this? See paragraph 98 for an answer.

97. Do you object to Burke's method here? Is it convincing? Is it wrought out with over-nicety?

100. Does Burke strengthen his case by adding, — *But I abstain from opinions*? Why, or why not?

102. Do you note any peculiar idioms in this paragraph?

103–111. Note the forceful way Burke has of reporting facts. Do you think he errs by adducing too many? Why, or why not? What does he gain by quoting from the parliamentary record? Note Burke's words in paragraph 109, which answer this question. Do you see any point here that the opposition could refute?

110. Comment on the rhetorical significance of this paragraph. Is it effective?

111. Note how coherence is here secured.

112. What example would illustrate *the utmost rights of legislature*?

113. What does Burke characterize as a *profitable experience* and what as a *mischievous theory*?

114. The logic of this is irrefutable. Burke has based his former resolutions largely upon the records of Parliament, generally relying upon the phrasing of the journals. The present members who are willing to accept the recorded facts ought in consistency to reject anything that is at variance with those facts. Specify clearly what the proper division is.

115. Phrase in your own words Burke's reason for repealing the Boston Port Bill. What were the provisions of the Restraining Bill here mentioned?

117. Why did the colonists object to having persons accused of murder taken to England?

118. What would Burke consider *proper bounds and original intention* of the Act of Henry VIII for Trial of Treason?

120. What sort of cases come under the jurisdiction of Courts of Admiralty?

122. What is the antecedent of *these*? What does Burke mean by *consequential propositions*?

123. Study the method of refutation in this and succeeding paragraphs. Phrase in simple language the thought of paragraph 123.

124. What is the crucial point in this paragraph?

125. Explain the sentence, *It is besides*, etc. Do you agree with Burke in his assertion that every prudent act is founded on compromise and barter? Cite an example to illustrate this principle. Do you

think of any to refute it? Do you think of any legend that records the bartering of the individual soul? Phrase in one sentence the main idea which this rather involved paragraph expresses.

126. Do you agree with this first sentence?

127. What is Burke's idea of the unity of empire?

128. What relation has this paragraph to the one that precedes and to those that follow?

129. What does Burke mean by a *ransom by auction*?

130. Explain the phrase, — *taxing the colonies in the ante-chamber of the noble lord*?

131. Comment on the somewhat familiar tone which Burke here adopts.

133. Notice in this Burke's power to see in an imaginative way the varied intricacies in the practical execution of Lord North's plan. Note that this and the three succeeding paragraphs are subsidiary to paragraph 132.

137. Study this comparison. Can you think of any additions you could make?

138. Note the force of the questions here. Would the declarative form be equally strong? Why, or why not?

139. Compare what Burke here says about parties with what Washington says in his Farewell Address, pages 33, 34, R. L. S. edition. Decide in your own mind the relative values and dangers of parties in the United States at the present time.

140. Explain the significance of the phrase, *compounding our demands*.

141. Does Burke's contrast of America and India prove convincing to you?

142-146. Comment on the effectiveness of this peroration. What are its strongest features? Are there any details the effectiveness of which you question? Is the appeal more especially directed to the intellect or to the emotions? In this particular is there any contrast to the general appeal throughout the speech?

Theme Subjects Drawn from Burke's Speech on Conciliation with America

The speech admirably lends itself to intensive work along historical lines. Perhaps the most effective work in composition may be done by assigning to special students such topics as the following:—

1. The Grand Penal Bill

On page 3 of the R. L. S. edition there is a short explanatory note. Let the student supplement this by a study of the full text of the bill, and then write out in plain and simple English such an account as will prove of interest to the class as a whole. The student should feel free to comment on the items especially odious to the colonists.

2. The Stamp Act

The Stamp Act is referred to in a note at the bottom of page 4, R. L. S. edition. Let a student report, in an oral or written theme, the provisions of this act.

3. Lord North

Americans in general have an inadequate conception of the character of Lord North. Let one or two members of the class be appointed to investigate thoroughly the work he did. Early in the study of the speech these pupils can report the results of their reading. Throughout the study of the speech in class let these pupils be the recognized authorities on *Lord North*.

4. The House of Commons

To three or four students this general subject may be assigned. It in turn may be subdivided into topics such as these, (a) *The Speaker's Duties*; (b) *Famous Contemporaries of Burke*; (c) *The Customs and Traditions of the House of Commons*.

5. The Temper and Character of the American People

On page 21 of the R. L. S. edition Burke commences his discussion of the temper and character of the American people. On page 28—at the top of the page—he names the six headings under which he has discussed this topic. Let six pupils be asked to discuss these six points. Further, let them contrast these facts, which were true of the Americans of 1774, with the facts true at the present time.

6. Elaboration of Selected Sentences

On page 8 Burke writes, "Refined policy ever has been the parent of confusion." Let each member take this sentence, and (a) *Explain the special significance of the sentence at this point in the speech*; and (b) *Cite from modern life an example of some confusion that has arisen from refined policy*.

Find other sentences in the speech which lend themselves to the same sort of treatment. See page 20, page 26 (Latin sentence), page 34, etc.

7. Changes in Oratorical Style

Write a theme in which you express your opinion on the changes in style which you imagine Burke himself would make if he were speaking on a modern theme in the present Parliament. What would you say, for example, about the style of the paragraph on pages 60 and 61?

WASHINGTON'S FAREWELL ADDRESS AND WEBSTER'S FIRST BUNKER HILL ORATION

PRELIMINARY to the study of these two selections, each pupil should be supplied with the information given in Professor Foster's edition, No. 190 R. L. S. The facts there presented will arouse an immediate interest and create a keen curiosity in the addresses themselves.

Washington's *Farewell Address* may be studied as a type of the expository essay, and Webster's *Speech* as a type of the patriotic oration.

*Washington's Farewell Address*¹

Page 23. Note the length of the first and second sentences. Do they impress you as faulty? Is the meaning of each perfectly clear? Could the thought in each have been more simply phrased?

Page 24. Do you think there are frequent cases where domestic considerations rightly relieve one from civil or military duties? Mention such a case, real or imaginary.

What difference in the conditions of 1792 and 1796 may have affected Washington's decision?

The impressions with which I undertook the arduous trust were explained on the proper occasion. What *impressions* and what *occasion* has Washington in mind?

¹ The page references are to No. 190 of the R. L. S. edition, published by Houghton Mifflin Company.

How does the disparaging tone in which Washington here speaks of himself impress you? Is it true that those best fitted for splendid service are likely to think of themselves as being ill fitted? Or is the converse of this true?

Page 25. Do you know of times in Washington's career when many people doubted his efficiency? What other men whom we call great have likewise passed through periods of general distrust? How can you account for the difference between the judgments of contemporaries and the judgments of later generations?

Do you like the way in which Washington expresses his thanks to his countrymen?

Page 26. What was the *former and not dissimilar* occasion?

Pages 26, 27. Just what does Washington mean by *unity of government*? Can you imagine any circumstances in which disunion might effect a greater good than would union? Aside from the question of slavery, has there ever been a controversy which endangered the union? Have there been *external enemies* who have directed their attacks against unity of government?

Page 27. Is it true now that national pride is, with most people, stronger than local pride?

Page 28. Does Washington's characterization of the interdependence of sections seem adequate for the present? What are the changed conditions which most effectively emphasize interdependence? Are there any present conditions which make interdependence less essential?

Page 29. Do you suppose Washington would regard our present military establishments as *overgrown*?

Does it seem to you that there is any tendency now apparent to disrupt the *proper organization of the whole, with auxiliary agency of governments for the respective subdivisions*? Is there a tendency toward centralization as opposed to states' rights?

Page 30. One of the causes sometimes assigned for the Civil War is the fact that there was comparatively little communication between the North and the South, most of the trunk railway lines running east and west. In the light of Washington's comment does this cause seem logical?

Page 31. What sort of *alliances between the parts* may Washington have had in mind? Why are such alliances likely to disrupt?

What was the *first essay*?

Have most of the Presidents since Washington's time entertained an equally strong loyalty to the Constitution?

What *combinations and associations* of our day would come under Washington's category?

Page 32. Is there now apparent the same danger — that *unprincipled men will be enabled to subvert the power of the people, and to usurp for themselves the reins of government*?

Pages 32, 33. Try to phrase in a concise way Washington's idea of Liberty.

Pages 33, 34. Does it seem to you that Washington has in any way exaggerated the baneful influence of parties? Do you agree, for example, in the statement that party spirit is the worst enemy to a democracy? Can you justify the use of parties in the United States at the present time? Do you think that the *alternate do-*

union of one faction over another, sharpened by a spirit of revenge, is fraught with so much danger that the danger more than compensates for the safe-guarding influence of factions? Compare what Edmund Burke says on this topic in his *Conciliation with the Colonies*, R. L. S. edition, page 75.

Page 35. Does it seem to you that we are now adhering to the policy of keeping the legislative, executive, and judicial departments distinct? How strong, for instance, is the tendency for the Executive to influence legislation? What do we mean by an *administration measure*? Are such measures justified on the ground that the President as the head of his party must carry out the pledges of that party? Do you see more dangers, or more benefits, from such a tendency?

Pages 35, 36. Does it seem to you that Washington is correct in implying that morality can exist without religion? Is it true that popular ideas of morality find their inception and their fixity in the popular ideas of religion? Cite from other nations. Aside from the oaths, is there any recognition of religion by our government? In connection with this question of religion, what do you think of the practice of reading or studying the Bible in the public schools?

Pages 36, 37. Comment on the public credit of the United States in 1796 as contrasted with the public credit in the present.

Page 37. Has the United States ever failed to *observe good faith and justice toward all nations*? Some historians assert that the Mexican War was unjust. Can you prove that it was or was not?

Pages 38, 39. Is public opinion in our nation at

present unreasonably hostile or unreasonably friendly toward any nations? Or do you think our attitude is impartial? Has our acquisition of the Philippines influenced our policy?

Page 41. In all that Washington says about impartiality toward foreign nations, what fact does he emphasize concerning existing alliances?

Page 42. Do you think this address has had the influence Washington desired? Do its ideas yet influence national policies?

Page 43. What arguments were presented by those partisans of France who wished in 1793 to induce our government to ally itself with France?

The closing paragraph, like many others, appears a trifle stilted in its phrasing. How do you account for this effect upon a modern reader?

Theme Assignments for Washington's Farewell Address

1. The Character of Washington as Revealed in the Address. Cf. pages 23, 25, 26, 42, 43, 44, etc.

2. Sacrifices to Public Duty, page 24.

Cite other instances of men who have done this. If you know personally certain men who have made such a sacrifice, explain the circumstances and comment fully.

3. Advantages of Unionism, pages 26 ff.

4. Dangers of Disunion, pages 30 ff.

5. Dangers from Trusts, pages 31 ff.

6. Dangers from Party, pages 33 ff.

7. Advantages from Party, page 34.

A class debate could be organized to bring out the points of the two foregoing themes. The question could be framed thus, — *Resolved, that the advantages from party outweigh the disadvantages.*

8. Modern Encroachment of the Executive upon the Legislative Branch.

9. My Ideas of a Moral Man, page 36.

10. Religion in Government, page 36.

11. Lapses of Justice in Our Dealings with Other Nations.

Discuss the Mexican War.

12. National Partialities, page 38.

Discuss why we at this time feel particularly friendly toward some nations, and indifferent or unfriendly toward others. In the discussion of this topic different pupils could explain in an oral theme the relation of the United States to other nations, each pupil selecting a different country.

13. *Page 41.* Discuss the applicability of Washington's advice to the Philippine situation.

14. Write an editorial such as might appropriately have appeared in the *Daily Advertiser* (cf. page 15, R. L. S. edition) of September 19, 1796.

15. Write an imaginary conversation which might have taken place between two persons, one friendly, the other unfriendly, discussing this speech the morning of its publication.

16. Appoint pupils to report orally upon the references given on pages 15, 16, of R. L. S. edition.

17. Assign as an oral composition the general subject of Washington. Do not allow pupils to give the ordinary facts of his biography, — when he was born, when he died, where he was educated, etc., — but encourage them to narrate an incident or discuss some topic which no one else in the class will be likely to select. A number of practical theme assignments may be drawn from Mr. W. T. Foster's list of questions and exercises printed on pages 19-21, No. 190 R. L. S.

*Webster's First Bunker Hill Oration*¹

Page 75. What was the occasion which drew the crowd together? What was the day? The place? What would you name as the cause of this common gratitude?

¹ The page references are to No. 190 of the R. L. S. edition, published by Houghton Mifflin Company.

What do you think were some of the dominant emotions in the hearts of the listeners? What *humble purpose* has Webster in mind? What purpose is served by the adversative *but* in the expression, *But we are Americans?* Mention some concrete examples illustrative of the *allotments of humanity*. What were some of the *events* which Webster's contemporaries may have seen before them?

Page 76. What are some of the *occurrences* which have guided our destiny? What sort of personal interest do we feel in the discovery of America? Would we feel more interest if Columbus had sailed under English rather than under Spanish patronage? Does this paragraph throw any light upon Webster's narrative power? How necessary is this power to great oratory?

Note the device of coherence as employed in the second paragraph. What specific *memorial*, for example, do we cherish? Cite instances of colonial *patience, fortitude, daring enterprise, piety*. In what particulars do our civil institutions illustrate the *principles of human freedom and human knowledge*? Distinguish between *freedom* and *knowledge* as here employed. What is the early colony to which Webster refers? Note the device which Webster employs to emphasize the permanency of our remembrance for these things. Why would he have been less effective if he had simply said, "We shall never forget the place where our colony was established"?

Page 77. Do you consider the American Revolution a blessing to the world, or a blessing only to Americans? Look in a later paragraph to a renewal of this theme. Can it in any sense be considered a

blessing to England? How does the prosperity of the United States in 1825 compare with the prosperity of the present time? What would you say of the comparative happiness of the two generations? How much do modern conveniences contribute to happiness?

Pages 77, 78. Read Mr. W. T. Foster's Introduction (pages 45-47, R. L. S. No. 190) for an account of the formation of the Bunker Hill Monument Association. Did the founders have in mind a monument to all the *early friends of American Independence*? Why was the time especially appropriate? How many years had elapsed since the battle of Bunker Hill? Do you like the expression *cloud of witnesses*? The expressions *massive solidity* and *unadorned grandeur* are particularly appropriate to the completed monument. See illustration following page 44.

Page 78. Can you think of *some illustrious action safely deposited in the remembrance of mankind* for which no monument has been erected? In what particular ways may a monument promote such remembrance? Is our own generation more or less committed to the policy of erecting monuments than was Webster's?

Page 79. Do you agree with Webster in his valuation of sentiment and imagination? Would you place them above or below reason? Do you think the hope of Webster concerning the inspiring usefulness of the monument in promoting sentiment is being realized to-day? Are we deeper in our patriotism, more reverent in our religion, more sincere in our gratitude because of this monument?

Page 80. Do you think the fifty years of national

existence which preceded 1825 fuller of significance than the fifty years succeeding that date? Enumerate events within the later period which parallel in importance the events of the earlier.

Does this praise concerning progress seem less convincing to us than it did to Webster's audience? Why, or why not? Do you think it added to the impressiveness of the occasion to have some of the old Revolutionary soldiers present? Or would it have been just as effective to imagine them present?

Page 81. To what European events does Webster allude? What nations had followed the United States? What *unaccustomed sounds* had Webster in mind, and from where did they proceed? Did Webster consider it an advantage that European power and possessions had been lessened? If so, why?

Page 82. This paragraph and the two following every reader should commit. Observe the effective use of contrast. What is contrasted? Observe the vivid portrayal of scenes. How is the vividness effected? Does the effect depend upon your familiarity with the scene? Why might a modern orator hesitate to employ the style Webster employs? Do you personally consider the style objectionable?

Page 83. Note the apostrophe in this paragraph: *Time and the sword have thinned your ranks.* Explain. What does Webster mean by saying that the sky on which they closed their eyes was cloudless?

Does Webster heighten the rhetorical effect by not mentioning General Warren by name? Study the paragraph carefully and note its special excellencies.

Page 84. Note that the paragraph commencing *But*

the scene, etc., indicates a point of departure. From the special he goes to the general. Would the opposite method have been better?

Page 85. Do you suppose Webster actually noted these emotions; or did he, in preparing his speech, project himself so immediately into the imagined scene that he felt justified in his assertion? Does it all impress you as splendidly conceived and expressed, or do you feel that parts are overwrought? Is a great orator likely to indulge or to repress his feeling? Are these paragraphs in which he addresses the Veterans more or less personal than those in which he addresses the *Venerable men*?

Page 86. What great English orator had brought to the attention of Parliament the sentiment in America which developed when the port of Boston was closed? In what sense was this Boston Port Bill an *illegal act of power*? (Cf. R. L. S. No. 100, page 63.) Do you think that the splendid spirit shown in Salem and elsewhere would be likely to be duplicated to-day? What is our attitude toward cities and countries visited by disasters? Do you think Salem was dominated by a spirit of philanthropy or by a sense of self-protection? Are physicians when laboring to secure better sanitation working for their own interests?

Page 87. Note the device here employed for coherence between paragraphs. What were the tidings of Lexington and Concord? Note examples in this paragraph of the specific. What effect is produced?

Page 88. Name the four New England colonies. Note the triple enumeration at the end of this paragraph. Can you cite other examples from Webster?

From other orators? Can you explain the growth of the tendency?

Was any individual proceeded against? Can you assign any special reasons why these state papers should be so excellent?

Page 89. In saying that *men felt sympathy*, etc., what men do you think Webster had in mind? Do you see how this leads up to the allusion to Lafayette? Could you combine the short paragraph on this page with the paragraph that immediately precedes it?

Exactly what does Webster mean by calling this a *severe* occasion?

Page 90. Do you consider this apostrophe effective? Point out the special oratorical effectiveness of this paragraph.

Is there any inherent reason why *monuments and eulogy belong to the dead*? Would the cause of patriotism be more surely advanced if they belonged more particularly to the living? What do you think is the most effective part of the apostrophe to Lafayette?

Page 91. On page 80 there was a discussion of the contrast between the Revolutionary period and the period of Webster. Is Webster justified in reverting to this topic, or should it be treated consecutively? Comment on the effectiveness of the marine figure.

What do you think of the influence of knowledge in the present age? How far is it influencing our ideas of peace? When has it prevented war? When has it stopped wars already begun? Why has it failed to prevent wars since 1825, — the Civil War, for example? Mention several ways in which knowledge has contributed to improved conditions in human life.

Page 92. Do you think Webster's praise exaggerated here? Mention all the inventions you can think of which have come into use since 1825.

Page 93. Note Webster's method of establishing coherence between paragraphs here. Do you think politics and government the master topics of the present age? What topics now compete for masterdom?

Comment on the elaborate imagery of this paragraph.

Page 94. Why are Americans peculiarly fitted for popular government? Read Burke's *Speech on Conciliation*, pages 21 ff., R. L. S. edition, for suggestions in answering this question. What would be an example of privileged orders in England? Explain — *The axe was not among the instruments of its accomplishment.* Are we still as a government adhering to the principles of the Christian religion? Would you, in answering the foregoing question, distinguish between theory and practice?

Where, for instance, have political revolutions failed? Do you think the tendency in other countries has been more and more toward popular government? Cite examples.

Page 95. Do you think there is now more or less of a democratic demand than there was in 1825?

Page 96. Since 1825 have the events of the world nullified or strengthened the principle which Webster here lays down? What was the struggle of the Greeks?

Page 98. Do you know enough of the history and the present condition of the South American republics to know whether democracy has been successful there? Can you see any reason why it has been more successful in the United States?

Look up the history of Brazil or Peru, for instance, and see whether Webster's words have significance now.

Page 99. Do you think the relative influence of the United States, in both North and South America, is greater or less than it was in Webster's day?

Do you think any of our political practices *have weakened our authority with the world*? If democracy failed in the United States, would it necessarily fail in the other countries in the Americas?

Page 100. Because democracy seems peculiarly fitted to the United States, does it necessarily imply that oligarchy is not equally suited to other countries? How do you account for the difference?

Comment on the effectiveness of the closing paragraph. Can you think of any great civil or social task which Webster has here failed to mention? Do you think the oration would have been improved if there had been included here a closing reference to the Bunker Hill Monument?

Theme Assignments for Webster's Bunker Hill Oration

1. Using the material in the Introduction of the R. L. S. edition as a basis, write an informal letter to an intimate friend describing some of the events which took place at Charlestown on the 17th of June, 1825.

2. Reproduce an account of that day as it might be reported in a modern newspaper.

3. Write an editorial suggested by Webster's Oration.

4. The Charlestown of To-day.

5. Write a newspaper account of the hundredth anniversary of the laying of the corner stone as it might be reported in the morning paper of June 18, 1925. You may imagine one of your schoolmates to be the orator.

6. Contrast in a few selected particulars the America of to-day with the America of 1825, page 80, pages 91 ff.

7. Write a character sketch of General Warren, page 83.

8. Our Debt to Lafayette, pages 89-91.

9. Use the following as the topic sentence of an original paragraph. "The whole world is becoming a common field for intellect to act in," page 92.

10. Organize a class debate on this subject: *Resolved, that the tendency of the world toward peace has been stronger during the past twenty-five years than it was from 1825 to 1850*, page 96.

11. The Grecian Struggle with Turkey, page 97.

12. Byron's Relationship to the Greek Cause, page 97.

13. The Modern Condition of Peru (or any other South American state), page 99.

14. A number of effective theme assignments may be drawn from Professor Foster's list on pages 70-73, No. 190 R. L. S.

CARLYLE'S ESSAY ON BURNS¹

THIS essay is both biographical and critical, — the critical predominating. The criticism, it will further be noted, is not wholly literary, but embraces comments on life. This tendency to moralization is strong in the Scottish temperament, and is freely exemplified in much of Carlyle's writing. It is interesting to note, however, that this has not prevented him from glossing over some of the faults of Burns.

Page 1. Comment on the effectiveness of the introductory paragraph. Do you agree with Carlyle in thinking that inventors are pretty sure of their reward in their own lifetime? Do you think of any modern poems, which you would regard as *true poems*, whose authors have been properly rewarded by the contemporary public? Do you think conditions regulating these two particular rewards have changed since 1828?

Page 2. Do you know of any important biographies of Burns since Mr. Lockhart's? For an answer to this question consult the *American Library Association Index*.

Do you think interest in Burns is growing? Do you think interest in any of the noted poets of the past is growing? Just why is it difficult to judge our contemporaries fairly? Is it true that posterity is just as likely to err in its judgment?

¹ The page references are to No. 105 of the R. L. S. edition, published by Houghton Mifflin Company.

Page 3. Just what was there in Burns that tended to make Dr. Currie's and Mr. Walker's faith in the poet weak?

Pages 4, 5. Set forth clearly in your own mind exactly what excellences and what defects mark, in the opinion of Carlyle, Lockhart's life of Burns.

Page 6. What are Carlyle's requirements for a good biography? Do you agree with Carlyle, or do his notions appear extravagant? Do you think it possible for any biographer to know all the inward springs and relations of his character? Read Burns's poem entitled *An Address to the Unco Guid* for a hint to the answer to this question. Can you think of any biography which fulfills these demands? What biographies has Carlyle written? Do you know how well he has in these met his own demands?

Page 7. How old was Burns at the time of his death? Recall the men of letters who were contemporary with Burns. Explain what Carlyle means when he says that the metal he worked in lay *hid under the desert moor*. Comment on the effectiveness of the metaphor in which Carlyle compares an educated man to one standing in the midst of a boundless arsenal and magazine. In what sense is Burns a Titan?

Page 8. Do you consider the surroundings in which Burns was placed wholly adverse to poetical composition? If not, in what particular ways would the surroundings encourage poetical composition?

Page 9. Matthew Arnold defines criticism as a *disinterested endeavor to see a thing as in itself it really is*. Do you think Carlyle would agree with this definition? What do you think of the definition? Can you think

of any literary man whose life equalled Burns in sadness? Read the life of Chatterton and then compare the two.

Page 10. Does Carlyle over-exalt the worth of a poet? Is it superior to that of a musical composer, an architect, a painter, or a sculptor? Can you see any reason why Carlyle should think as he does? Read Browning's *Abt Vogler* and Arnold's *An Epilogue to Lessing's Laocoön* as an aid in answering the foregoing question. What in your opinion is the relative worth of a poet and a conqueror?

Page 11. Does it often happen that an individual who is privileged to make man's life more venerable is unable wisely to guide his own? Can you cite examples from life or from fiction? Do you know Sidney Carton, in Dickens's *Tale of Two Cities*? What other poets can you name who saw in the midst of the simple realities of nature a beauty and a glory as soft and bright and inspiring as that which Burns revealed?

Page 12. What, according to Carlyle, was Burns's attitude toward his companions? Do you think of any poet since Burns whose gifts the public has wasted or ignored? Do you know the life of the English poet, John Davidson, who committed suicide in 1909?

Page 14. Among the class of readers who now read *no poetry except because they find pleasure in it*, is there a large per cent who read Burns? What poet would you consider most popular with this class? Would you include James Whitcomb Riley and Rudyard Kipling? Notice the coherence established between the paragraph beginning *To answer this question* and the one that precedes. No part of the essay

deserves more careful consideration than this discussion of Burns's sincerity. Re-read the passages which deal with this topic until you fully comprehend their import, and then question the worth of other writers by asking of each one, *Are his writings sincere?* Carlyle gives us his answer for Burns and Byron. What of Milton, Shakespeare, Browning, Tennyson, Longfellow, Poe, Lowell, etc.? Carry the inquiry further and question the work of famous men in the non-literary group, — Washington, Lincoln, Phillips Brooks, Moody, etc. Read in Carlyle's *Heroes and Hero-Worship*, R. L. S. No. 166, his frequent reference to the sincerity of his heroes. Can you think of some striking failures?

Page 16. Do you know enough about Byron's poetry to know whether or not you agree with Carlyle?

Page 19. In Professor Palmer's essay entitled *Self-Cultivation in English*,¹ one of his precepts is *Lean on your subject*. Compare this with Carlyle's sentence, *The ordinary poet, like the ordinary man, is forever seeking in external circumstances the help which can be found only in himself*. Mention some writers who go far afield for their subjects and some who rely upon painting realistically the commonplace scenes near at hand. Which group do you personally prefer? Does Carlyle's comment upon the poet here apply equally well to the novelist? What do you think is the present tendency among writers? Can you mention any author who has written several stories, all laid in the same locality?

¹ Published by Houghton Mifflin Company in the Riverside Educational Monographs.

Page 21. Carlyle comments at length upon Burns's power in originality which allowed him to see poetry in the rude life of a Scottish peasant. Can you think of other stations equally prosaic to ordinary vision which a poet's genius could beautify and lift into the region of the artistic? Apply the same principle to painting.

Page 24. Try to find in Burns's poems passages which illustrate each of the characteristics implied in Carlyle's criticism: *He has a resonance in his bosom for every note of human feeling; the high and the low, the sad, the ludicrous, the joyful, are welcome in their turn.*

Page 25. Find other examples than those quoted that illustrate the graphic power of Burns. Does Burns in this particular seem to you to have a power greater than most poets? What other writers would you name as sharing in this gift, — the power to see, linked with the power of making others see? Can you detect certain differences in the power displayed? Do some writers show it by detailed enumeration and others by concise phrasing? Illustrate. Which method do you prefer?

Page 28. Does Carlyle's assertion that poetry is the result of general harmony and completion of men's nature impress you as being true? Or do you think of poets as individuals of one-sided development, — wanting in proportion? Do not try to answer this question without thinking of specific poets. Read Carlyle's discussion of the poet in chapter iii, *Heroes and Hero-Worship*, No. 166, R. L. S.

Page 29. When Carlyle says that *the imagination*,

which shudders at the Hell of Dante, is the same faculty, weaker in degree, which called that picture into being, he is anticipating what has since been discovered by the physiological psychologist; *i. e.*, the heart of a sympathetic reader of poetry beats more rapidly when under the sway of the re-aroused emotion. In suggesting that Shakespeare showed an understanding which might have governed states, is Carlyle implying the converse—*i. e.*, that a great statesman has poetic powers? Comment on the imaginative power necessary in the scientist, or in the man concerned with large business enterprises. Discuss in an oral theme the intellectual equipment of Burns.

Page 30. In connection with Mr. Stewart's observations, it is interesting to note that the essential conception of evolution had been phrased by Robert Browning in his poem entitled *Paracelsus* before the doctrine had been scientifically explained by Charles Darwin. Comment on Burns's prose style as revealed in the passage quoted. Contrast it with his style in poetry.

Page 31. Do you know of any exceptions to the general principle phrased by Carlyle in lines 9–11?

Notice in the following Carlyle's repetition of his thought in the two expressions: *In the poetry of Burns keenness of insight keeps pace with keenness of feeling; . . . his light is not more pervading than his warmth*. Would it have been just as well to stop with *feeling*? Why, or why not? Do you agree with Carlyle that strong intellect and strong emotion usually accompany each other? Can you cite examples to prove that they do or do not?

Pages 31, 32. Can you think of other writers who have also voiced feelingly a love for animals? In what way does Burns's attitude seem distinctive?

Page 33. Justify the expression, *Indignation makes verses*. Do you think an intense love for one thing implies an intense hatred for the opposite?

Page 35. Do you think the various allusions here aid or mar the general effect?

Express in your own words what you regard as the difference between the logic of the senate and the power of poetical insight.

Page 36. What do you think of this identification of love and humor? Does humor seem to you a phase of love? Does Burns's humor impress you as distinctive — peculiar to Burns?

Page 37. A piece of literature which possesses merely talent is said by some critics to charm most on first reading and then to pale more and more with each future reading. On the other hand, a work of genius impresses us more and more with each successive reading. Do you agree with this? Does it seem to you to apply to *Tum O' Shanter*?

Page 38. To characterize *The Jolly Beggars* as *the most strictly poetical of all his "poems"* seems to the present writer extravagant. Read the selection and judge for yourselves.

Page 39. What do you think of the practice of commencing a paragraph with *but*? Has it not been unduly censured by critics?

Since Burns's time what English or American poets have shown particular power in song-writing?

Page 40. What special qualities must a poem have in order that it may be set to music?

Page 41. Note this sentence, descriptive of the songs: *Such grace and truth of external movement, too, presupposes in general a corresponding force and truth of sentiment and inward meaning.* Where else in the essay has Carlyle expressed an opinion that would comprehend this? Do you question the truth of Carlyle's assertion?

Page 42. Applying Fletcher's aphorism to America, comment on the comparative influence of ballads and laws.

Page 43. Which note is more likely to survive in literature — cosmopolitanism or insularity? Illustrate your view by the mention of specific poems.

Pages 43–46. Do you notice in America at present any tendency to depend upon the literary judgment of England or of any other country? Are we as independent in a literary way as we are in a political way?

Page 47. Read with care the paragraph commencing *But to leave*, etc. Comment on the elaborate imagery. Do you find it enlightening?

Page 48. After reading carefully the paragraph on pages 48 ff. and the note on page 49, decide whether you agree with the essayist or with the editor.

Do you note in many people the wavering tendency here described? Is there anything to be said in its defense? Is it true that the one who does not waver generally makes many mistakes? Is the making of mistakes a bad thing?

Page 50. Do the cases of Byron and Burns suggest

an answer as to the comparative influence of environment and inherited power?

Page 51. What do you think of Carlyle's assertion that Burns, with a university education, might have *changed the whole course of British literature*? Do you think such an education might have made Burns so self-conscious, so self-critical, that the warmth of his poetical nature would have been chilled?

Page 52. In the expression *bates no jot of heart or hope*, Carlyle is quoting from Milton's second sonnet to Cyriac Skinner. One of the pleasures that come to readers is the recognition of such phrases as this wrought into the context in this incidental way. Read the note on page 56 in the R. L. S. edition of this essay.

Page 53. What is the effect upon you of reading such extravagant sentences as this one which describes Burns as *the gayest, brightest, most fantastic, fascinating being to be found in the world*? Do you accept it merely as a bit of pardonable hyperbole, or does it make you question the authenticity of Carlyle's other assertions?

What do you think of this doctrine of sowing wild oats? Read Carlyle's words again and again. Don't you think Tennyson has expressed a wise view in Canto LIII of *In Memoriam*?

How many a father have I seen,
A sober man, among his boys,
Whose youth was full of foolish noise,
Who wears his manhood hale and green;

And dare we to this fancy give,
That had the wild oat not been sown,
The soil, left barren, scarce had grown
The grain by which a man may live?

Or, if we held the doctrine sound
For life outliving heats of youth,
Yet who would preach it as a truth
To those that eddy round and round?

Hold thou the good, define it well;
For fear divine Philosophy
Should push beyond her mark, and be
Procuress to the Lords of Hell.

Page 55. Note the sentence, *It seems peculiarly unfortunate that this time, above all others, should have been fixed for the encounter.* It is significant that it is just this — the unfortunate meeting of forces whose union works disaster — that is responsible for every tragedy in life. Illustrate from life or from fiction.

Page 56. Look up in other lives of Burns the account of his visit to Edinburgh. From your investigations do you conclude that this visit was a help or a hindrance to Burns?

Pages 58–60. Comment on Scott's reminiscence of Burns. What is the secret of its interest?

Page 61. Is it generally true that, to a man born into low rank and poverty, the sight and full knowledge of aristocracy and wealth provoke dissatisfaction and bitterness? Is such dissatisfaction an element of weakness?

Page 63. Can you see any good reason for the choice of the word *pudding* in *pudding and praise*? Why not say *cake and praise*?

Do you attach any blame to the *Edinburgh Learned* for their treatment of Burns? Why, or why not?

Why do you think certain of Burns's admirers should have felt scandalized at his resolving to *gauge*?

Page 64. As you read Carlyle's analysis of Burns's

feeling for independence, what estimate are you able to form of Carlyle's own character?

Page 65. Can you give a concrete example from your own life, or the lives of others, of this doctrine of Carlyle's: *The best teacher of duties, that still lie dim to us, is the Practice of those we see and have at hand?*

Page 67. What does Carlyle mean by calling the *Rock of Independence* an *air-castle*?

What do you make of the phrase *meteors of French Politics*? How does it weave itself into the figure?

Where on this page is the phrasing that of the Bible?

Page 68. In what spirit is the first question on this page asked?

If you did not know it from the biography, what would you be able to conclude from this first paragraph in reference to the rank into which Carlyle was born?

Page 70. Was Burns justified in thinking the world cruel to him? Can it be proved that the world is cruel to any one? Just how far is man capable of turning aside or of safely meeting the shafts of cruelty?

Page 71. Can you think of any gates of deliverance open to Burns except the three Carlyle mentions?

Page 72. Does it often happen that individuals like Burns clearly see their faults and yet are powerless to correct them? Do you conclude from this that temperament is unalterable? Can you cite concrete examples to prove your opinion in this matter?

Page 73. Do you think Carlyle justified in the unqualified characterization of Burns — *the softest heart then breathing?*

Pages 74, 75. This protest against worldliness is the keynote to Matthew Arnold's prose teaching. Such worldlings as Carlyle describes, Arnold terms *Philistines*.

Find on page 75 a phrasing suggested by *Hamlet*.

Page 76. Has the preceding part of this essay prepared you for the judgment here uttered by Carlyle, that the blame for Burns's failure rested with Burns himself? Or did the verdict surprise you?

Pages 77-79. Study carefully, with the idea of discussing fully, Carlyle's explanation of Burns's failure. Does the explanation seem to you adequate? Does the contrast with these other men — Locke, Milton, Cervantes, etc. — seem to you fair and enlightening?

Page 80. Does Carlyle's assertion — *He has no Religion* — seem to you fair? Read Burns's *Prayer on the Prospect of Death* and *The Cotter's Saturday Night*. Do you think Carlyle is here consistent with what he says in the next paragraph?

Pages 81, 82. Does it seem to you that a life of poverty is inimical to the production of poetry? Can you be specific? Refer to what Carlyle says about Byron on pages 82 f.

Pages 85, 86. Comment on the close of the essay. Does it seem to you abrupt? Do you like the style of the last paragraph?

Theme Assignments in Carlyle's Essay on Burns

1. Prodigies in English Literature, page 7.
2. My Ideas of What Criticism Should Be, page 9.
3. My Opinion of Conquerors and Poets, page 10.
4. The Sort of Poetry that is Now Popular, page 14.
5. My Opinion of Byron's Poetry, pages 16, 17.

6. Poetry in the Seemingly Commonplace, page 21.
7. Poems of Indignation, page 33.
8. Write out the story of Macpherson after having consulted different authorities, page 35.
9. Write a short story in which one of Burns's songs is introduced, page 39.
10. The Influence of American Songs, page 42.
11. Is American Literature National? pages 42-47.
12. Discuss this proposition: Our judgment of a man's poetry should not be influenced by our knowledge of the life he has led, page 48.
13. Burns in Edinburgh, pages 50 ff., pages 56 ff.
14. Write a letter from some one whom you may imagine present at a dinner where Burns was a guest, to a friend who would be interested in a literary personage. You may imagine Burns to have recited one of his poems, and some young lady to have sung one of his songs.
15. The Character of William Burns, page 51.
16. Discuss this proposition: A college education would have been harmful to the poetical work of Robert Burns, pages 51 ff.
17. Take this sentence of Carlyle's and elaborate it into a paragraph: "Manhood begins when we have in any way made truce with necessity," page 54.

In a small class of seniors who were studying Burns's poems and Carlyle's essay, each pupil was asked to make a list of three or four titles suitable for an oral or written theme. The complete list is printed with very slight revision.

1. What is Carlyle's idea of a good poet?
 2. Why Burns's poems are so popular.
 3. What is Burns's attitude toward nature?
-
1. Necessary attributes of a great poet.
 2. Sincerity in thought and action.
 3. Education — how necessary is it to the development of genius?
 4. How far should one author go in criticising another?
-
1. How was Burns's private life looked upon by the world?
 2. Burns's character through his poems and his life.

3. Would a college education have aided Burns ?
4. Was his life a failure ?
5. Contrast Burns with other poets of his time.

1. Burns's former biographers.
2. Carlyle's ethics.
3. Carlyle — a man without imagination.
4. Burns's character, as portrayed by Carlyle.

1. Why does genius so often go unrewarded ?
2. Burns's poetry entirely uninfluenced by other writers.
3. Burns's absolute veracity.
4. Burns's choice of subjects.
5. Burns compared with Byron.

1. Burns's character as portrayed in his poems.
2. The effect of Burns's environment on his writings.
3. The sincerity and simplicity of Burns's poems.
4. The world's reception of Burns.
5. Was Burns's life a failure ?

1. The advantages and disadvantages of Burns's use of the Scotch dialect.
2. Does the personality of Burns prejudice his works ?
3. Chief characteristics in Burns's poetry.
4. The influence of nature upon Burns.
5. The passion in Burns's poetry.

1. Would Burns have been a greater poet if he had had a college education ?
2. Why are Burns's poems read so much ?
3. Would his poems have been better if he had come from a higher scale of life ?
4. Does the dialect detract from the enjoyment of his works ?
5. Burns's character as portrayed in his works.

1. Is a college education always helpful to a writer ?
2. How far should we tender mercy to criminals ?
3. Does Burns's personal character detract from his poetry ?
4. Is a college education beneficial ?

1. Choice and treatment of subjects.
2. Burns's songs.
3. Reasons for Burns's popularity.
4. Burns's life.

1. Would Burns have made a better writer if he had gone through college ?
2. Burns as a lover of animals.

3. Scottish song created by Burns.
4. The simplicity of Burns's poems.

1. The secret of the popularity of Burns's poetry.
2. Burns's domestic life.
3. The subjects of Burns's poems.
4. Burns's attitude toward life.
5. Burns's environments.
6. What should a biography contain ?

1. Burns's mode of living.
2. What detracts from poems ?
3. Why are they great ?
4. Is Carlyle's biography good ?

After studying Burns's poems and the essay by Carlyle, encourage the pupils to try their hand at verse. The following sonnet was written by a student in the Newton High School : —

SONNET TO BURNS

Thou inimitable Soul of noble thought,
Whose very breath of life true poetry spoke ;
In whom the budding flower of genius woke
Half-opened, unrevealed, unknown, untaught,
Thy greatness was the fruit of toil and ought,
In words of honest praises deep bespoke
And admiration, its reward invoke.
Thou lover of the simplest God hath wrought !
Oh ! priest of Nature, worshipper of Life,
Who saw into the heart of every flower
And found in it the sweet enchanted dower
Of common sympathy, appeal, and love,
This power thou gav'st unto a world of strife,
That men in closer brotherhood might move.

MACAULAY'S ESSAY ON JOHNSON¹

Page 3. Note the length of the long paragraph and the varied details. Do you think the paragraph offends against unity? Or if you think it is unified, what would you name as the main thought?

Page 4. Comment on the method of Johnson's reading. Is it a method that would have been successful with most young readers; or was it merely successful with him because of his strong intellect and his peculiar temperament?

Page 5. Note the method of establishing coherence between the first and the second paragraphs.

Page 6. Do you think distress generally makes one servile?

Page 7. What do you think of the practice of pardoning the offenses of youths because of their superior abilities? Are we inclined to excuse Johnson's eccentricities for this same reason?

Page 8. As you read the story of Johnson's struggle with poverty, try to decide what the effect of that struggle was. You would find the same attempt helpful in the biography of Burns.

Page 9. Comment on the strength of the figure describing the effect of religion upon his soul.

Page 10. With Macaulay's few details of Mrs. Elizabeth Porter as mere hints, try writing a complete

¹ The page references are to No. 102 of the R. L. S. edition, published by Houghton Mifflin Company.

This number contains also Macaulay's *Essay on Oliver Goldsmith*.

character sketch of the woman, introducing imaginary incidents to illustrate the peculiarities of the two. Consult Boswell's *Life of Johnson* if you wish further information concerning her.

Page 11. What were the particular characteristics of Johnson that naturally militated against his success as a teacher?

Page 13. The vividness of Macaulay's style may frequently be seen in such specific illustrations as that employed in describing Fielding's restaurant practices. Find other illustrations of this practice in the essay.

Page 14. Describe the effect upon you of this description of Johnson's gluttony. Is it amusing or revolting? Are you inclined to excuse it? Why, or why not? What would you say about his insolence?

Page 16. Aside from temperament, what explanations are there for Johnson's strong political prejudice? For his hatred of the Scotch?

Page 19. Explain the popularity of Johnson's *London*. Pope's kindness on this occasion is in curious contrast with his habitual asperity.

Page 20. Name and describe Johnson's associates at this time. Do you imagine he was much affected by them, or did he exert the dominant influence?

Page 21. Note the balanced form—*who had feasted among blue ribbands in St. James's Square, and had lain with fifty pounds' weight of irons on his legs in the condemned ward at Newgate*. Find other examples of this balanced form. Do you consider it effective? What is the danger of falling into the habit of using it? Do you think Macaulay overworks it?

Do you consider Macaulay's short sentences effective?

Page 22. From Macaulay's description of the biography of Savage, what do you conclude as to the element which makes it excellent?

What does Macaulay mean by saying that Johnson could not be idle? Did his temperament forbid, or was he goaded by poverty?

Page 23. In the described relationship of Johnson and the Earl of Chesterfield, decide where your sympathies ought finally to rest.

Page 25. Comment on the very short paragraph on this page.

Page 26. *Sudden prosperity had turned Garrick's head. Continued adversity had soured Johnson's temper.* Here again we have another famous example of the balanced sentence. Do you like it?

Page 27. Can you think of anything in current modern literature which corresponds to these *short essays on morals, manners, and literature*?

Page 29. The cold way in which Johnson received the patronage of the great indicates, you will note, the same spirit that refused the pair of shoes.

Page 30. Do you think more or less of Johnson for his devotion to the wife whom the public regarded as silly, affected, and ungracious? Do you feel Macaulay's lack of sympathy for this affection?

Page 32. In the sentence, *In the preface*, etc., can you suggest such change of position in any of the phrases as will improve the coherence?

Page 34. Macaulay's decided assertion here concerning the excellency of the review of Jenyns's *Inquiry into the Nature and Origin of Evil* suggests a characteristic satirized in the famous remark of a wit

who said, "I wish I could be as cocksure of some one thing as Macaulay is of everything." Can you mention any other essayist who has this sense of sureness? Does it arouse in you a feeling of confidence in Macaulay?

Page 36. Note that in this description of Johnson's balanced style, Macaulay himself employs the style he criticises. Do you suppose this is done consciously?

Page 37. If you have read *Rasselas*, discuss the justice of Macaulay's criticism.

Do you consider the coherence well established between the two paragraphs on this page?

Page 38. Why was an attack on the Whig party improper in a dictionary?

Page 39. Note the effect on this page of the short sentences. In many cases where Macaulay has placed semicolons, periods would not perceptibly change the effect of the style.

Page 40. Do you suppose Macaulay was thinking of *Hamlet* when he wrote the phrase *perturbed spirit*? Where is this phrase used in *Hamlet*?

Page 41. Did it add to Johnson's honor that he was aroused by satire?

Page 42. Can you imagine what defense Johnson would have made against Macaulay's charge that Johnson did not know Elizabethan literature? Would Johnson have considered it as important for an editor of Shakespeare to know Marlowe as it was necessary for an editor of Æschylus to know Sophocles? Why?

Page 44. Is Macaulay ever guilty of *pompous triads*?

Remembering the cocksureness of Macaulay, are there any statements here which you would question?

Page 45. Comment on the effectiveness of the phrase, — *condemn the sheets to the service of the trunk-maker and the pastry cook*. Why not say, condemn the book to oblivion?

Page 48. In view of Macaulay's severe characterization of Boswell, how does the high praise bestowed on the famous biography impress you?

Note Macaulay's method here of establishing coherence between the paragraphs.

Page 49. Does a conflict with disease and adversity necessarily produce upon all temperaments the effect which Macaulay says it produced on Johnson? Do you consider Johnson at all blameworthy?

Page 50. Describe Johnson's household. As a bit of diversion you might try your abilities in imaginative composition and write a theme entitled *A Day in Johnson's Household*. Tell briefly Johnson's connection with the Thrales. What sort of influence do you think he exerted upon them? Write this out as a composition.

Page 51. What was the effect upon Johnson of the journey to the Hebrides? What does Macaulay's account of Johnson's waning prejudice against the Scotch suggest in reference to the general question of Johnson's strong prejudices?

Page 53. Does the treatment some Scotchmen accorded Johnson rightly reflect the prevailing Scotch temperament?

Page 54. Do you agree with the idea that *the place of books is fixed, not by what is written about them, but by what is written in them*? Comment on the current practice of the expensive advertisement of books.

Page 55. Does the fact that Johnson sided against the American patriots influence you either against Johnson the man or Johnson the author?

Page 56. Cite examples of men who have been famous both as statesmen and as authors. Is there ground for thinking that qualities natural to a statesman inherently encourage authorship? When Macaulay speaks of men failing in the attempt to do something for which they are unfit, does he imply that they are unfit by nature, or by training, or both?

Page 58. Do you consider it proper and effective to allow remarks on life and human nature to intrude in a biographical sketch? Why, or why not?

Page 59. Just how responsive are careless readers to this sense of style (line 7)?

Page 60. In connection with this question of literary bargains, it is interesting to recall how successful Macaulay himself was. Look up this point in some life of Macaulay. Suggest a different paragraph arrangement on pages 60-62.

Page 61. Study the style of this page and note the effect of the loose sentences. Comment on the effectiveness.

Page 62. What details illustrate the skill which Macaulay shows in winning the sympathy of the reader for Johnson — particularly in these closing pages.

Page 64. Professor Palmer, in his *Self-Cultivation in English*,¹ remarks on how little we know of Shakespeare and how much we know of his writings. Can you explain why the opposite is true of Johnson?

¹ Published by Houghton Mifflin Company in their Riverside Educational Monographs.

Oral and Written Theme Assignments

After finishing the study of a literary selection the teacher will frequently find that a profitable oral theme assignment will be the general topic of the author — in this particular case, *Thomas B. Macaulay*. The pupils will be strongly warned against taking for the subject of their oral theme the bare facts of the life of Macaulay. Assume that the class knows the date of his birth and of his death, the facts of his education, and his life occupation. Ask them to report on what no one else in the class will be likely to report on, — some interesting incident, some one particular characteristic, the analysis of something he has written, his intimate friends, his homes. Such an assignment will urge the consultation of many reference books and will stimulate a healthy emulation in presenting something really interesting and really worth while. Try it with Macaulay and Johnson. Boswell's *Life* will prove a rich treasure-trove for the latter.

1. Samuel Johnson and Mrs. Elizabeth Porter.
2. Johnson's Literary Favorites.
3. Johnson's Prejudices.
4. Johnson and Garrick.
5. The Literary Club.
6. My Conceptions of Johnson's Appearance.
7. Imagining yourself present with Johnson at a dinner, write to your intimate friend an account of the dinner. Dwell upon the peculiarities of Johnson.
8. Write such an editorial as might have appeared in the *London Times* just after Johnson's death.

SUGGESTIVE COURSE OF STUDY IN ENGLISH FOR HIGH SCHOOLS¹

General Observations

THAT the work in English may cultivate habits of accuracy, develop appreciation of the beauty of language, and secure to the pupil an enlargement and an enrichment of the ideals of life, it is advisable that each teacher in the department should throw conscious emphasis upon three distinct phases of English instruction: (1) Grammar; (2) Composition; (3) Literature.

GRAMMAR.

It is a mistake for the high school teacher to assume that the teaching of grammar is not his proper function. Even though the instruction in grammar in the graded schools has been particularly efficient, there is in the composition classes of the high school constant need for a review of grammatical principles, and there is likewise constant opportunity for further systematic progress in the study.

Review is necessary in order to avoid educational waste. The teacher in his use of technical terms must see that his instruction is being understood. He must insist that the comprehension of the term *compound sentence*, for example, precludes such a sentence as the following from being thought of as compound: "Washington's *Farewell Address* and Webster's *Bunker Hill Oration* are studied in the senior year." And in the same manner, practically all of the terms in technical grammar, as occasion for their uses arises, will need to be reviewed.

¹ While varying local conditions and the general policy of a specific school will often dictate the character of the English course in a secondary school, it is nevertheless true that all progressive English courses have certain basic principles which are similar. The outline here printed is suggestively offered. In its essential details it is identical with the English course of the Newton High School.

There will be need, too, for further advance in grammatical knowledge. When the teacher feels, for instance, that the composition work of his class can be strengthened by teaching the difference between *coördinating* and *subordinating* connectives, he will pause in his work and throw emphasis upon that distinction. And he will not hesitate to do this even though he is put to the exertion of teaching a distinction which the pupils in the graded schools may never have learned.

But we are not to assume that this work in grammar is to contribute to the efficiency of instruction in composition only. It is frequently a helpful agency in the interpretation of literature. Let us take, for example, that well-known fourth stanza in Bryant's *To a Waterfowl* where the poet employs the third line to bring out the idea of the passage of the bird through lonely space.

There is a Power whose care
Teaches thy way along the pathless coast —
The desert and illimitable air —
Lone wandering but not lost.

The pupil on first thought may regard *desert* as a noun. But by careful questioning on the part of the teacher, the pupil will be led to see that *desert* — here almost synonymous with *empty* — is an adjective modifying *air*. And with this grammatical conception established, there will come to the pupil an enlarged sense of the beauty of the poet's vision.

The concrete examples here used to illustrate the value of grammar as a means to more efficient instruction could be indefinitely multiplied. What the English teacher needs constantly to remember is that a knowledge of grammar is helpful in securing a sense of accuracy in expression and in developing a sense of sureness in interpretation.

COMPOSITION.

The definite aim in teaching composition is to enable the pupil to speak and to write in strong, simple, clear, and correct English. Having secured from a majority of

his pupils habitual strength, simplicity, clearness, and correctness, the teacher may study the advisability of trying to arouse in a few of the more select and capable the additional element of charm.

The work in composition is of two sorts—oral and written—each graded in such a way as to accord with the mental equipment of the pupil and at the same time inspire a healthy reach. Inasmuch as the pupil's English is far more frequently employed in oral rather than in written expression, we find it profitable to emphasize systematic work in oral composition. Now oral composition, as thus considered, is not applied to the short, fragmentary sentences that pupils use in play or among unconventional surroundings; it is applied to longer, more connected speech,—incidents, reproductions of stories, character-sketches, explanations, topics in history and in science,—any oral account, in short, that is large enough in scope to demand attention to its form and structure. In this drill, however, the emphasis is not merely upon English form and structure. Effective teaching here demands criticism upon the proper pronunciation of words, clear enunciation of syllables, posture, ability to stand before the class and look the members in the eye,—any of those characteristics, indeed, which aid in the oral delivery of thought.

The sort of structure which drill in oral composition secures (except, perhaps, in the advanced grades) can never be other than simple. In the aim toward the more elaborate, the valuable disciplinary implement that directs toward accuracy is the written composition. Here the form is neither fragile nor evanescent. The pupil's production is before him and before his teacher. By each it may be critically examined. The teacher first points out the errors in spelling, in grammar, in simple rhetoric. Then, as a means of securing broad ideas of structure, the pupil is taught to ask himself three important questions. Of the whole composition, of each paragraph, of each sentence, he asks: (1) Is it unified? (2) Is it coherent? (3) Is the emphasis proper?

Structure, however, is not the only thing a composition should possess. To be effective it must possess vitality. This quality can more readily be secured — especially in the earlier grades — by assigning simple subjects from daily life, such as *My Experience with a Tramp*, or *How I Should Like to Furnish my Den*. Subjects, of course, are drawn from the literature assignment, but diligent care is exercised that the wording of the title shall not suggest a treatment that will encourage merely bookish terms. With a first-year class, a letter from Constance at Lindesfarne to Marmion at Norham Castle will succeed; a paragraph on *The Homeric Quality in Scott* will fail. The aim is always toward vitality, and no theme can be vital until interest infuses it.

Perhaps most of the requirements of the teacher's task in oral and written composition will be met if the five following general suggestions are fully comprehended and carefully followed: —

General Suggestions

1. Develop a sense for form and organization.
2. Encourage a free and facile expression of the pupil's interest. Use this means to enlarge the pupil's vocabulary.
3. Develop the pupil's power to observe closely.
4. Allow the other studies in the curriculum to contribute to the composition work. Encourage all the teachers in the other departments of the school constantly to demand good written and spoken English from their pupils.
5. Criticise constructively and sympathetically — as much by personal conference as possible.

As corollaries to these the following specific suggestions are added: —

Specific Suggestions

1. Insist on the use of black ink.
2. Insist on the use of uniform paper.
3. Refuse to accept careless penmanship, or crumpled papers.

4. Demand that the theme be ready on the day assigned.
5. Correct and return the themes regularly.
6. The pupil will take more interest if his work is graded; for example, A = excellent; B = good; C = fair; D = unsatisfactory.
7. Teach the pupil carefully to correct his theme before handing it in. Let him learn, as Professor Barrett Wendell has expressed it, that paragraphs and whole compositions are matters for prevision, but that sentences are matters for revision.
8. Carelessly written themes should be rewritten.
9. Corrected themes should be enclosed within the rewritten themes.
10. For detailed suggestions on oral composition work, see Webster's *Elementary Composition* and Webster's *English: Composition and Literature*.
11. Letters may be written in each year. It is a good plan to have them handed in on letter paper, in envelopes properly addressed. Insist on a good quality of stationery. Discourage fancy colors. Write on consecutive pages, as a book is printed.
12. The teacher who helps the child to think clearly will be helping him to write and speak clearly.
13. Make free use of the blackboard. To criticise before the class a theme previously written out on the board will save many hours of correction.

LITERATURE.

The third field that the English course designs to cultivate is literary appreciation. In developing this, the essential thing is the comprehension of the selection as a whole, — its theme, its spirit, its vital reaction. As a means of securing this, special attention must be given to memory assignments; to the meanings of words, phrases, and figures; to the explanation of allusions; to the study of character; to the development of the plot; to the re-creation of sensory effects, and to the vitality of subjective reaction. All dictionary work and all analytic processes must, however,

be wisely subservient to the desired end. On the pupil's way to the ultimate goal, — appreciation, — an over-minute consideration of detail must not cloud ; a lack of consideration of detail must not impede.

In the literature work, as well as in the composition work, there is constant insistence on accuracy. To secure this, the student must often surrender himself to severe task assignments. He will learn that the highest joy in his work comes in conquering difficulties rather than in loitering through primrose paths of dalliance. Some of the severe discipline of life may wisely be learned in the high school.

Throughout the entire English course emphasis is laid upon memory assignments. This practice offers the student excellent mental drill and at the same time increases his working vocabulary. Its most important function, however, is the help it gives the student by equipping him with selected norms which will direct toward a more accurate judgment of things æsthetic and things spiritual. As Matthew Arnold suggests, these memorized selections may be happily used in measuring the worth of other poetry. Nor should the assignment be limited to verse form ; wisely selected prose passages thoroughly memorized may secure a ready response in the learner's style. The help which memory work offers the spirit is likewise apparent. It gives the student standards of moral judgment. The course should direct toward the development of character.

Constantly the literature period allows emphasis to fall upon principles of conduct. Lessons in patriotism, courtesy, sincerity, the honest performance of the daily task, — these may direct toward the highest work of the school, — the development of a sterling character.

The successful following of these principles implies that the teacher of literature should be thoroughly imbued with a love of literature and an understanding of life. He should cultivate that large and sympathetic view which veers away from narrowness and directs toward the universal. He should seek constantly to store his mind with knowledge that may at will be summoned to interpret and

impart the thoughts in the assigned selection. Intelligent appreciation and such a skill in imparting as will arouse the interest and enthusiasm of pupils are pedagogical requisites in efficient English teaching.

Specific Suggestions

1. Consider the selection as a whole.
2. Insist upon good oral reading.
3. Encourage outside reading.
4. See that new words mastered in the literature lesson re-occur in the pupils' composition.
5. Encourage discussion that will bring out individual opinions. Show respect for these opinions.
6. Try to make the selection leave a definite impression upon the mind of each pupil.
7. Call attention to words that give strong sensory impressions, — words that make appeals to the sense of sight, hearing, odor, taste.
8. Assign definite passages of prose and poetry for memory work.
9. Emphasize those topics that tend to develop strength of character.

In selecting literary equipment for the course, the general principle has been to devote the first two years to American literature, summarizing this in the last semester of the second year. The junior and senior years are devoted to English literature, which in the fourth year is studied in chronological order. The principle has been violated in the first two years in favor of Scott and Shakespeare. Scott's *Marmion* is so admirably suited to the study of plot and character, and so valuable in developing a taste for poetry, that the departure from the main principle seems justifiable. The name Shakespeare is its own explanation. One other principle has in general been followed. The earlier terms have been devoted — though not wholly — to narration and description; the later terms more to exposition and argumentation. *The essential principle after all has been gradation according to difficulty.*

THE COURSE IN DETAIL

FIRST YEAR

COMPOSITION.

Short weekly themes. The primary aim is to encourage spontaneity, but emphasis is strongly laid on mechanical items, — neatness, indentation of paragraphs, spelling, grammatical forms, and the study of such simple rhetorical principles as *The Whole Composition*, *The Sentence*, *Words*, and the simpler principles of *Narration*, *Description*, and *Letter Writing*. In the oral composition work the pupil stands before the class, and when he has finished his theme receives the comments of his teacher and classmates. In addition to the observations of those principles which govern effective written discourse, the speaker is expected to stand erectly, to enunciate distinctly, and to guard carefully against mistakes in the pronunciation of words.

LITERATURE.

IRVING. BRACEBRIDGE HALL, R. L. S. No. 194: *The Hall*, *The Busy Man*, *The Widow*, *The Old Soldier*, *The Widow's Retinue*, *Ready-Money Jack*, *Story Telling*, *The Stout Gentleman*, *The Farm House*, *Falconry*, *Hawking*, *Gipsies*, *Village Worthies*, *The Schoolmaster*, *The Rookery*, *May-Day*, *The Culprit*, *The Wedding*.

ESSAYS FROM THE SKETCH BOOK, R. L. S. No. 52: *The Author's Account of Himself*, *The Voyage*, *Rural Life in England*, *The Country Church*, *The Angler*, *The Stage Coach*, *Christmas Day*, *The Spectre Bridegroom*, *Westminster Abbey*, *Stratford on Avon*.

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HAWTHORNE. TWICE-TOLD TALES, R. L. S. No. 82: *A Rill from the Town Pump, Little Annie's Ramble, The Toll-Gatherer's Day, The Gray Champion, The May-Pole of Merry Mount, John Endicott and the Red Cross, The Great Carbuncle, Dr. Heidegger's Experiment, Peter Goldthwaite's Treasure, Mr. Higgenbottom's Catastrophe.*

SCOTT. MARMION. Rolfe's Student Series. Omit the poetical introductions to each canto.

FRANKLIN. THE AUTOBIOGRAPHY. R. L. S. Nos. 19, 20.

SHAKESPEARE. MIDSUMMER NIGHT'S DREAM. R. L. S. No. 153.

SUGGESTIONS FOR HOME READING.

HUGHES : TOM BROWN'S SCHOOL DAYS, R. L. S. No. 85; JACK LONDON: *The Call of the Wild*; EDWARD EVERETT HALE: *A Man Without a Country*; STEVENSON: *Treasure Island*; W. D. HOWELLS: *The Rise of Silas Lapham*, R. L. S. No. 200.

SECOND YEAR

COMPOSITION.

Weekly themes. Emphasis falls upon the study of the paragraph. The student learns that paragraphs may be developed by certain specific methods, — by *details*, by *one specific example*, by *comparison*, by *contrast*, by *cause and effect*, by *proofs*, by *repetition*. The principles governing effective *Narration* and *Description* are carefully studied and applied. There is constant insistence upon correct and effective sentence structure and upon care in the choice of words. In both the oral and the written composition a higher efficiency is constantly expected.

LITERATURE.

The literature of this year is intended to make its particular appeal to the patriotic sense of the American pupil, to arouse his civic pride, to convince him that much of our

best American literature is dictated by love of country and by love of heroes whose work has made and saved the nation. Care is taken that the spirit of patriotism is of the large-hearted, luminous type, — not what Mr. Horace Scudder calls “a narrow and parochial Americanism.” This detail, however, does not obscure the wide and more universal literary appeal. As a further aid to the student, the work in literature during the second year presents a comprehensive view of the history of American literature. This is taken up by periods, preceded by lessons on the historical events. Authors previously studied in the course are assigned their proper chronological place. Selections from American authors are studied in detail. Authors not previously studied, such as Poe and the writers since the Civil War, are given as much attention as time allows. Particular attention is paid to magazine development and to the short story. Tappan’s *America’s Literature* is appropriate for a short course; Simonds’s *History of American Literature* for a long course.

WEBSTER: *First Bunker Hill Oration*, R. L. S. No. 190.

WASHINGTON: *Farewell Address*, R. L. S. No. 190.

SCHURZ: *Essay on Abraham Lincoln*, R. L. S. No. 133.

LINCOLN: *Gettysburg Speech; First and Second Inaugural*, R. L. S. No. 32.

LOWELL: *Commemoration Ode; The Present Crisis*, R. L. S. No. 30.

WHITMAN: *My Captain*, R. L. S. No. 32.

EMERSON: *The American Scholar*, R. L. S. No. 42; *Sketch of Thoreau*, R. L. S. No. 27; *Selected Poems*, R. L. S. No. 113.

THOREAU: *Succession of Forest Trees, Wild Apples, and Sounds*, R. L. S. No. 27.

POE: *The Gold Bug; The Oval Portrait; Eleonora; The Purloined Letter; The Fall of the House of Usher; Ligeia; A Descent into the Maelström; The Mask of the Red Death; Selected Poems*, R. L. S. Nos. 119, 120.

HAWTHORNE: *The House of the Seven Gables*, R. L. S. No. 91.

SUGGESTIONS FOR HOME READING.

HAWTHORNE'S *The Scarlet Letter*; BURROUGHS'S *Birds and Bees*, R. L. S. No. 28; MITCHELL'S *Hugh Wynne*; PARKMAN'S *The Oregon Trail*; CABLE'S *Old Creole Days*; FRANK R. STOCKTON'S *Rudder Grange*; MARK TWAIN'S *Tom Sawyer* and *A Tramp Abroad*; BRET HARTE'S *The Luck of Roaring Camp*.

THIRD YEAR

COMPOSITION.

The Whole Composition; review of the Sentence and the Paragraph; review of Narration and Description, with special attention to Exposition. There is constant practice in Oral Composition; debating is strongly encouraged. In this year's work special emphasis is placed upon the selection and organization of material for the longer theme. Palmer's *Self-Cultivation in English* is used as a model for this work. An attempt to write verse is an aid to the appreciation of poetry, and it is freely encouraged.

LITERATURE.

The literature work in the third year consists of readings and intensive study in fiction and in poetry, with incidental attention to the essay. The fiction study has to do with a mastery of the elementary principles of the story, a study of the attributes of the characters involved in it, an insight into the underlying thoughts in the outcome. The work in poetry is intended to give the pupils a sense of its essentials, — rhythm, appeal to the imagination, elaboration of thoughts, felicitous phrasing and fitness between theme and expression. It also endeavors to make the pupil come to a realization of the poetry in the everyday life that surrounds him. Pupils are required to know the four most widely used feet, — iambic, trochaic, anapestic and dactylic, with their various combinations in measure. A general idea of the great divisions of poetry is required.

SCOTT: *Kenilworth*, *Ivanhoe*, R. L. S. No. 86; *Quentin Durward*, R. L. S. No. 165; or *The Talisman*.

GEORGE ELIOT: *Silas Marner*, R. L. S. No. 83.

DICKENS: *A Tale of Two Cities*, R. L. S. No. 161; *Hard Times*; selected short stories.

TENNYSON: *The Coming of Arthur, Gareth and Lynette, Lancelot and Elaine, Guinevere, The Passing of Arthur*, R. L. S. Nos. 99 and 156; *Ulysses, The Ode on the Death of the Duke of Wellington, Dora*, R. L. S. No. 73; *The Lotus Eaters; Break, Break, Break; Locksley Hall*.

BYRON: *Childe Harold, Prisoner of Chillon*, and *Mazeppa*, R. L. S. No. 189.

RUSKIN: *Sesame and Lilies*, R. L. S. No. 142.

PALMER: *Self-Cultivation in English*, Riverside Educational Monographs.

SHAKESPEARE: *Coriolanus*.

SUGGESTIONS FOR HOME READING.

WILLIAM MORRIS: *Sigurd the Volsung*; BLACKMORE: *Lorna Doone*; THACKERAY: *Vanity Fair*; SCOTT: *Guy Mannering*; DICKENS: *David Copperfield*.

FOURTH YEAR

COMPOSITION.

A careful review of Narration, Description, and Exposition. Special attention to Argumentation. Continued emphasis upon Oral Composition.

LITERATURE.

In the fourth year the literary history of England, from its beginning to the present, is studied in outline. The significance of the various epochs and literary movements is dwelt upon. Special stress falls upon the interpretation of selected masterpieces. Outside reading and class comment familiarize the student with many authors not carefully studied. Continually, in such study, the student is warned against the literal acceptance of stereotyped criticisms; he is urged to be an independent critic, to have a faith — not wholly inflexible — in his own opinion, to view askance the opinions of others. The selections are studied chronologically.

CHAUCER: *The Prologue, The Nonne Prestes Tale*, R. L. S. No. 135, 136.

SPENSER: *Epithalamium* and *Prothalamium*, selections.

SHAKESPEARE: *Macbeth*, R. L. S. No. 106; *Hamlet*, R. L. S. No. 116; and either *Henry V*, R. L. S. No. 163; *The Tempest*, R. L. S. No. 154; or *As You Like It*, R. L. S. No. 93.

Stress falls upon the masterpieces required for college entrance. The poetry of the nineteenth century is considered with as much detail as time allows.

MILTON: *L' Allegro, Il Penseroso, Comus, Lycidas*, R. L. S. No. 72.

ADDISON AND STEELE: *The Sir Roger de Coverley Papers*, R. L. S. Nos. 60, 61.

MACAULAY: *Essay on Johnson*, R. L. S. No. 102.

Selections from DRYDEN, SWIFT, GRAY, R. L. S. No. 74; GOLDSMITH, R. L. S. No. 68; COWPER, R. L. S. No. 74; BURNS, R. L. S. No. 77; WORDSWORTH, R. L. S. No. 76; COLERIDGE, R. L. S. No. 80; SHELLEY, R. L. S. No. 168; KEATS, R. L. S. No. 127; BYRON, R. L. S. Nos. 128, 189; BROWNING, R. L. S. No. 115; and ARNOLD, R. L. S. No. 132.

TAPPAN'S *England's Literature* is appropriate for a short course: SIMONDS'S *History of English Literature* for a long course.

SUGGESTIONS FOR HOME READING.

Beowulf, R. L. S. No. 159; *Morte d'Arthur*, R. L. S. No. 158; KINGSLEY: *Westward Ho!*; THACKERAY: *Henry Esmond*, R. L. S. No. 140; IRVING: *Life of Goldsmith*, R. L. S. No. 155.

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- TWELFTH NIGHT.** No. 149. With an Introduction, Explanatory Notes, Suggestions for Special Study, and an Appendix. With additional Notes by Helen Gray Cone. Paper, .16; cloth, .28.
- SHAKESPEARE QUESTIONS.** No. 246. An Outline of the Study of Shakespeare's Plays, by Odell Shepard, Professor of English, Trinity College. Library binding, .55.

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